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ABSTRACT

This classroom activity supplement is designed to accompany the "En Francais" language instruction series (programs 1-13) used on closed circuit television in South Carolina. It is intended to enrich classroom follow-up of the film program and to prvide a variety of activities and suggestions for teaching French language skills. Lessons introduce vocabulary and grammatical structures, and follow with questions and activities related to the film and further non-related activities. Drills, games, oral and written questions and answers, captioned cartoons, pictures and situation enactments are some of the suggested activities and aids. (CHK)

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Émissions 1-13

EN FRANÇAIS

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A SUPPLEMENT OF CLASSROOM ACTIVITIES

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STATE DEPARTMENT OF EDUCATION OF SOUTH CAROLINA

OFFICE OF INSTRUCTIONAL TELEVISION and OFFICE OF GENERAL EDUCATION

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STATE SUPERINTENDENT, CYRIL B. BUSBEE

TO THE TEACHER

Hopefully, this book will enrich your classroom use of the EN FRANCAIS programs, give you a greater variety of activities to choose from as you work with the material, and save you some preparation time. The activities are only suggestions; you may wish to do them all, do them all only for some lessons, or do only part of them each time. However, two- and three-step progressive drills should not be abandoned before the learning plan is completed; spontaneous or completely free composition, whether it be oral or written, should be a last step in any language learning unit.

The writers have assumed that teachers are familiar with pattern drills and choral repetition techniques and will use them appropriately as a first step in familiarizing students with new material. Which activities seem best for pre-viewing and which ones seem best for follow-up activity is left to the discretion of the teacher; different classes will have different needs. The vocabulary lists are made up on the assumption that many of the words will already be familiar to the students, thus reducing the number of new lexical items in each list and leaving to the teacher the choice of which words and how many words seem best for any given class.

For purposes of reviewing the film, standard questions are useful. However, questions of a different kind are recommended--and supplied in the first few chapters--for learning vocabulary. Learning words by meeting them in several different contexts is probably the most effective technique for teaching vocabulary; the importance of taking the time to prepare and carry out this activity cannot be overemphasized. (Nor should it be confused with the "make up a sentence with this word" technique.) The question should deal not with the film, but with the real world; it is crucial that questions require the student to think about <u>what</u> has been asked and <u>what</u> he will answer, not just "how" the answer pattern goes. Choice-based questions can be limited in that one answer is somehow not suitable; Is-the-house-big/Yes,-the-house-is-big questions should be avoided for this activity. The unexpected, unlikely and even impossible can be deliberately introduced, for this makes the student grasp not just the grammar pattern but the thought behind it. Care should also be taken to avoid the open-ended question whose response will plunge the student into uncharted linguistic depths. Questions, as the class progresses, should include whatever vocabulary they are studying at the time in the basic program.

Suggestions for grammatical point emphasis have been made; if the class is approaching a structure for the first time, the teacher will want to include adequate opportunities for basic repetition and manipulation (pattern-changing) drills; if all the suggested structures are new to the class, the teacher may wish to introduce only the one. All grammar is important, but, as all teachers know, it cannot all be learned at once. Adjust the learning increments to the language level and abilities of your own classes. But what is presented should be carried through to a level where the student is putting his own thoughts into the new pattern and eventually responding spontaneously, using the new pattern as a tool, not as an end in itself. To assist the teacher in eliciting

this kind of response, a number of visuals have been included. These may be made into transparencies for the overhead projector, or be used with an opaque projector, or be thermofaxed onto a spirit master and copied for students. In accord with various recent studies that have emphasized the importance of whole-body involvement to improve recall of material, activity games have also been included. Let the "whole student" participate in French! He will enjoy it even more and learn it even better.

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Fall, 1975
Columbia, South Carolina

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1
LE PONT

SUGGESTED VOCABULARY

le bateau	la voiture	la mer
le mouton	la tortue	le lac
le cheval	la vache	
le pont	la poule	
le poisson	le coq	
l'enfant	la (grand-) route	
l'homme	la grenouille	
le pêcheur	la pierre	
le paysan, la paysanne	la femme	
le berger, la bergère	la canne a pêche	
le canard	la moto	
le crocodile	le motard	
le fleuve	le lapin	
le ver	la mouche	
nouveau/nouvelle	l'oie	
vieux/vielle	la truite	
premier/première	l'eau	
dernier/dernière	la paille	
prochain/prochaine	la casquette	
gros/grosse	le casque	
petit/petite	le garde(-champêtre)	
dangereux/dangereuse	la charrette	
lent/lente	passer	
ici, là-bas, par là	arriver	
sur, sous	pêcher; aller a la pêche	
l'hippopotame	manger	
se promener	nager	

SUGGESTED GRAMMAR EMPHASIS

Question answer structures of these patterns only:

Qui est-ce?	C'est... or Il (Elle) est....
Qu'est-ce que c'est?	C'est.....
C'est....?	Oui or Non, ...
Ce n'est pas...?	Non or Si, ...

Masculine-feminine adjectives, singular, including definite and indefinite articles, singular and the subject pronouns il and elle.

C'est moi qui (suis, ai, etc.) C'est vous qui (êtes, avez, etc.)
Je suis arrivé(e) le premier (la première).
sur, sous, dans distinctions

FILM-RELATED QUESTIONS

After each program, the teacher will want to review the action line of the two situations through questions and answers that stay as much as possible within the boundaries of current grammatical emphasis and program-related vocabulary. Examples for this first program:

Part I: Est-ce que le pêcheur attrape un grand poisson?
Qui est arrivé le premier, la bergère ou le paysan?
Qui a la charrette? Qui a les moutons?
Qui a les deux pailles?
etc.

Part II: Quel est le premier pont sur la Seine?
C'est un grand pont?
C'est un pont suspendu?
etc.

NON FILM-RELATED QUESTIONS (See Introduction regarding this activity!) Adapt, cut, or expand according to your classes vocabulary needs. The purpose of the activity is vocabulary-learning.

Aimez-vous aller a la pêche? Où allez vous a la pêche?
Préférez-vous pêcher dans un lac, dans l'ocean ou dans un fleuve?
Est-ce que vous attrapez de gros poissons ou de petits poissons en général?
Aimez-vous monter a cheval? Est-ce que les chevaux sont dangereux?
Avez-vous un cheval? Comment s'appelle-t-il? Est-ce qu'il est grand? De quelle couleur est-il? Parle-t-il anglais ou français?
Est-ce qu'il y a des moutons dans la Caroline du Sud? Dans les Etats-Unis?
Est-ce qu'il y a beaucoup de ponts dans votre ville? Y a-t-il un pont suspendu?
Avez-vous un bateau? De quelle couleur est-il? Est-ce qu'il est grand? Allez-vous sur l'ocean ou sur le lac dans votre bateau? Préférez-vous les bateaux automobiles ou les bateaux à voiles? Les bateaux à voiles, naviguent-ils sur l'ocean? Et les bateaux de guerre, de quelle couleur sont-ils? Et les sous-marins, est-ce qu'ils naviguent sur l'eau ou sous l'eau?
Où habite le paysan, dans les champs ou dans la ville? Préférez-vous la vie du paysan ou la vie de l'étudiant? Est-ce que la vie est plus dure pour le paysan ou pour le berger? Est-ce que la vie du paysan est salutaire ou fatigante? Pour qui la vie est-elle plus dure, pour le paysan ou pour la paysanne? Le berger, où va-t-il avec ses moutons, a l'ocean ou a la montagne? Comment s'appelle la jeune fille qui a perdu ses moutons?
Avez-vous une voiture? Comment est-elle, grande ou petite? Aimez-vous les voitures nouvelles ou les voitures vieilles? Préférez-vous les voitures americaines ou les voitures européennes? Quand vous allez au lac, allez-vous en voiture ou en charrette? Combien de chevaux a votre voiture? Combien de chevaux a votre charrette?

Où habitent les canards? Est-ce qu'ils habitent dans le même lac toute l'année ou volent- ils à un autre lac? Est-ce qu'ils volent au sud au printemps ou en automne? Préférez-vous manger du canard ou du crocodile? Et les crocodiles, qu'est-ce qu'ils préférent manger, des canards ou des hommes? Où habitent les crocodiles, dans le fleuve ou dans le lac? Est-ce qu'il y a des crocodiles dans la Caroline du Sud? Est-ce qu'ils sont dangereux? Et les alligators, est-ce qu'ils sont dangereux? Voulez-vous pêcher un alligator? Quel animal est plus dangereux, le crocodile ou l'alligator? L'alligator ou l'hippopotame? Quel animal est plus grand, l'alligator ou l'hippopotame? L'hippopotame ou l'éléphant?

La tortue, est-ce qu'elle habite dans le lac ou dans l'ocean? Est-ce qu'il y a beaucoup de vieilles tortues? Quel âge a une vieille tortue? Les tortues, sont-elles dangereuses? Est-ce qu'elles sont petites ou grandes? Quel animal est plus lent, l'hippopotame ou la tortue? De quelle couleur est la tortue?

Préférez-vous manger du potage de tortue ou des cuisses de grenouille? De quelle couleur est la grenouille? Que dit la grenouille? La chanson de la grenouille, est-elle jolie? Où habite la grenouille? Qu'est-ce que la grenouille mange avec plaisir, de la glace au chocolat ou des mouches?

Quel animal nous donne du lait? Et des oeufs? Quel animal est plus stupide, la poule ou la vache? Quel animal est plus delicieux, la poule ou la vache? Qu'est-ce que la vache dit? Et la poule? Et le coq?

Qui habite sous les pierres et dans la terre? Les vers, est-ce qu'ils sont dangereux? Quels animaux mangent des vers? Quand vous allez a la pêche, portez-vous des vers ou des mouches? Le bon pêcheur, est-ce qu'il achète des vers dans le magasin ou est-ce qu'il trouve les vers dans la terre? Où trouvez-vous plus de vers, dans la terre ou sous les pierres?

Avez-vous une moto? Est-ce que les motos sont dangereuses? Voulez-vous être un motard? La vie du motard, est-ce qu'elle est dangereuse? Est-ce que la vie est plus dangereuse pour le motard ou pour le garde-champêtre?

Préférez-vous manger du lapin ou de la poule? De quelle couleur sont les lapins? Est-ce que la tortue est plus rapide que le lapin? Dans l'histoire de la tortue et du lapin, qui a gagné?

Est-ce qu'il y a plus d'oies dans la Caroline du Sud ou dans la France? C'est vrai que l'oie est tres stupide? Est-ce que l'oie est dangereuse? De quelle couleur est l'oie? Est-ce que l'oie nage bien? Et le canard, est-ce qu'il nage bien? Et la poule? Et vous, nagez-vous bien? Où nagez-vous, dans le lac ou dans l'ocean? Quand vous nagez dans l'ocean, avez-vous peur des requins?

La truite, où habite-elle, dans l'eau ou dans les champs? Nage-t-elle sur l'eau ou sous l'eau? Est-elle dangereuse? Et le requin, est-il dangereux? Où habite la truite, dans le fleuve ou dans l'ocean? Qu'est-ce que mange la truite, des vers ou des mouches?

Quel animal mange de la paille? Mangez-vous de la paille? Le berger, dort-il sur la paille ou sous la paille? Avez-vous un chapeau de paille? Les chapeaux de paille, sont-ils pour l'hiver ou pour le printemps? Qu'est-ce que le berger mette dans la charrette? Mette-t-il la paille dans la charrette ou sur la charrette? Mette-t-il la paille sur le cheval ou sous le cheval?

SET B

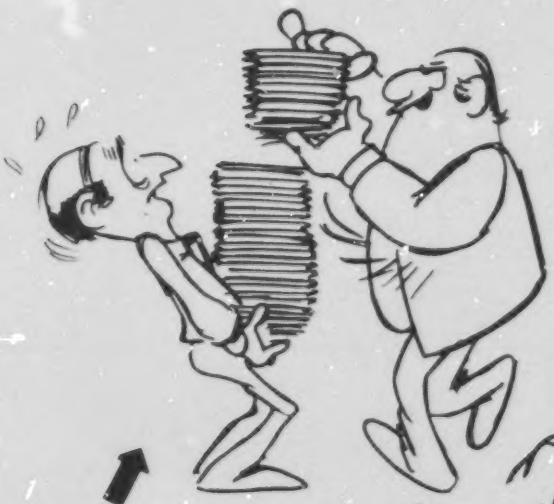
La richesse de la langue

Viens ici, ma petite poule!

C'est un canard publicitaire.

Ne tuez pas la poule aux oeufs d'or!

C'est une oie blanche, elle!



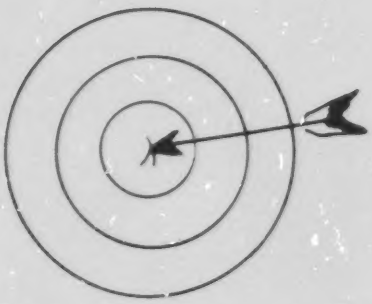
C'est une poule mouillée, lui!

Il monte sur ses grands chevaux.

Il pêche en eau trouble.

Elle fait d'une mouche un éléphant!

C'est une mouche de cache, elle!



Le bon mousquetaire,

il fait toujours mouche.

L'enfant pique la mouche.

Ne parle pas français

comme une vache espagnole!

Il mange de la vache enragée.

les moutons de Panurge

Dans l'oeuvre de Rabelais, les moutons de Panurge sautent par-dessus bord, l'un après l'autre.

Oh, la vache!

Il a mangé la grenouille!

La mer a des moutons.

Il est comme un poisson sur la paille.

SOUS-SUR-DANS

La poule se promène _____ la terre.
Le ver habite _____ la t- ..
Le coq chant _____ la fer ..
La truite nage _____ l eau.
La grenouille nage _____ l'eau.
La paille flotte _____ l'eau.
L'oie vole _____ le champ.
Le cheval mange _____ le champ.
Le cadavre est _____ sol
Les canards sauvages posent _____ la charette.
La poule passe _____ la charette.
Le paysan fatigué passe _____ la charette.
Le motard va ___ la moto.
Pierre va _____ sa voiture.
Le pêcheur pêche _____ le fleuve.
La tortue passe _____ le pont où il y a beaucoup de voitures.
Je me promène _____ le pont où il y a beacoup de crocodiles.
Le fleuve passe _____ le pont et _____ les pierres.
L'or se trouve _____ la pierre.

METTEZ LES MAINS...

An activity game to practice these prepositions: All students stand up and place their hands as commanded either sous, sur, or dans le pupitre. The directions should be given briskly, and at the end of each, any student who has made a mistake must sit down; winner is the last one left standing.
In case of a tie among several that seem to keep going, add two new prepositions and include them (but not before demonstrating each!).

QUI EST-CE? QU'EST-CE QUE C'EST?

Using Set A of visual aids, ask students to identify the pictures; they will respond with the structure, C'est.... Specify whether you want them to answer with the definite article or the indefinite (C'est le... OR C'est un....); it is not recommended that both be used at this time unless students are very comfortable with them and with the genders of the vocabulary items.

Next, let students ask each other to identify the pictures; students will use the correct question pattern according to the picture content.

C'EST..? CE N'EST PAS...?

OUI...SI...NON

Using Set A of visual aids, ask a series of C'est.....? questions which the students should answer without much difficulty, first in the positive for several, then in the negative for the next few until the negative pattern seems established for them. End this segment by mixing positive and negative answers.

In the second segment, ask several questions on the Ce n'est pas...? pattern that will elicit Non.... answers. Then introduce questions that will necessitate an answer beginning with Si, ... After this pattern is established, mix first questions for Non,... and Si, ...; if students seem to be doing well, expand to include all possibilities:

Teacher		Student
C'est....?	Oui, c'est....	
C'est....?	Non, ce n'est pas...	
Ce n'est pas....?	Non, ce n'est pas....	
Ce n'est pas....?	Si, c'est	

A variation for the above can be to use some familiar objects and move them around sur, sous, and dans some location in the classroom. Or, using the same pattern sequence, ask instead about identities of students.

NB: If students seem to become confused when confronted with all four patterns, due to their high degree of similarity, return to a simple negative answer and re-introduce answers for the negative question in some subsequent chapter.

MASCULINE / FEMININE--Singular forms

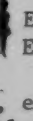
The teacher may wish to begin with some quick pattern drills on models such as:

Teacher

(For pronouns:)	Le pêcheur est là-bas.	(Student response:)	Il est là-bas.
	La voiture est là-bas.		Elle est là-bas.
	La truite est là-bas.		Elle est là-bas.
(For articles:)	voiture	(Student response:)	C'est la voiture.
	canard		C'est le canard.
(Counterparts:)	le berger	(Student response:)	la bergère
	la paysanne		le paysan

At this point, if students need more extensive review on pronouns and articles, work again with Set A, asking questions as before and letting students respond appropriately, emphasizing whatever seems to need the most work.
However, if students have mastered these forms, continue quick drills to include adjective practice:

(Using a specific adjective e.g., vieux)	Comment est le bateau?	Il est vieux.
	Comment est la voiture?	Elle est vieille.
	Comment est la femme?	Elle est vieille.
(Using counterparts)	Le berger, est-il vieux?	Oui, et la bergère est vieille aussi.
	La paysanne, est-elle la prochaine?	



QUI A LA PETITE PAILLE?

Combine with

Le poisson d'avril (below)

Students line up in random order, or teams are designated, with members lining up so that they can answer, first one, then the next. The teacher lets the first two students draw straws and asks: "Qui a la petite paille?" The student holding it must answer correctly, "C'est moi qui ai la petite paille." If the answer is correct, the student with the short straw either 1)retains his position ahead of the other player or 2)takes the position ahead of the other player, depending on where he was originally.

The instructor continues this down the lines, back and forth, several times, until the game is stopped. At that time, whoever is at the head of the line (or, in team play, whichever team has the most players in the first ten places in line) wins. The game should be kept going quickly, and the student holding the winning straw given only one chance to structure his answer correctly.

The teacher can vary this by changing the adjective in the question, which will make it necessary for the student to adapt his answer appropriately: Qui a la paille jeune? (la vielle paille, la paille chère). A variety of "straws" with various symbols on them are needed for this variation: for example, the "expensive" straw could have on it 5000F.

The game can be given an additional complication by having the student who lost the draw also answer correctly (C'est moi qui ai la grosse paille) or go to the end of the line. This double jeopardy can be limited only to the loser of the draw, or extended to include the winner, also.

LE POISSON D'AVRIL

On April Fool's day, the French have the custom of pinning a paper fish on the back of some unsuspecting victim. When others see it on him, the laugh, point at him, and cry, "Poisson d'avril!"

While playing any of the activity games that call for movement around the classroom, let one or more students have a paper fish, with a pin, or with tape on it; the fish are kept hidden, so that others do not know who has an "April fish". During the game, those holding fish will try to pin or fasten it on the back of another student, where it will remain until someone sees it and calls, "Poisson d'avril!" Then the April fish will be the one trying to "pin" the fish on someone else, or, if preferred, it will secretly be given to another student. Or the fish can be distributed secretly with numbers, until number 1 is discovered, number 2 will not be put to use; and so on, with numbers 3, 4,.....

ALLEZ CHEZ.....

An activity game to practice counterparts: Designate certain areas in the room as "houses" of the following:

le paysan	la paysanne
le berger	la bergère
le vieux	la vieille
le roi	la reine

Designations may be made with an object, a picture, or a student with a hat to indicate the identities. The class divides into teams and each team lines up. First one team, and then the other(s) receive an instruction for whoever is at the front of the line:
EXAMPLE: Allez chez la bergère.

The student must comply quickly; if he makes a mistake, he must return either to his seat or to the end of the line. A new instruction is given to the next team: e.g., Allez chez le roi.

The winning team will have the most team members correctly placed at the end of the game.

C'EST MOI QUI SUIS ARRIVE LE PREMIER

An activity game to practice this structure and review gender:
Call students, in separate groups of 3, to the front of the room.
When the 3 have arrived, ask them:
Qui est arrivé le premier? (le prochain? le dernier?)

If desired, there can be a penalty for giving the structure incorrectly, such as having to remain as "le premier" up in front of the class until he says it correctly.
Questions can also be directed to the class: Qui est arrivé le premier?
for the answer C'est Pierre qui est arrivé le premier.
Or the students may ask, "Mary, est-ce que c'est moi qui suis arrivé le premier?"
for answers such as
- "Oui, c'est vous qui êtes arrivé le premier."
- "Non, c'est Pierre qui.....
- "Non, c'est vous qui êtes arrive le dernier."

etc.

For more active classrooms, or as an outdoor activity, any kind of race also furnishes content for discussing results with this structure.

Aimez-vous chanter?

"Il était une bergère qui gardait ses moutons"

CONVERSING WITH ADJECTIVES

After the drill, refer to Set A and ask either-or questions about the pictures, each of which has a masculine and feminine object for contrast. Use the adjectives in the suggested vocabulary, and add whatever adjectives have been recently studied; avoid overemphasis on adjectives with no au ral contrast (rapide, for example).

As students become familiar with proper responses, they can be called upon to modify and correct the adjectives in addition to giving the right form: Sample question: La grenouille est verte est petite. Et le crocodile ?

(Response) Non, il est vert mais il est grand.

Sample question: La tortue est lente et dure. Et le mouton ?

Non, il n'est pas lent et il est mou.

(NB: Avoid a word such as dur if mou is a word the student probably won't know; use instead a word such as brune in the question to elicit blanc, for example.)

APPLIED CONVERSATION

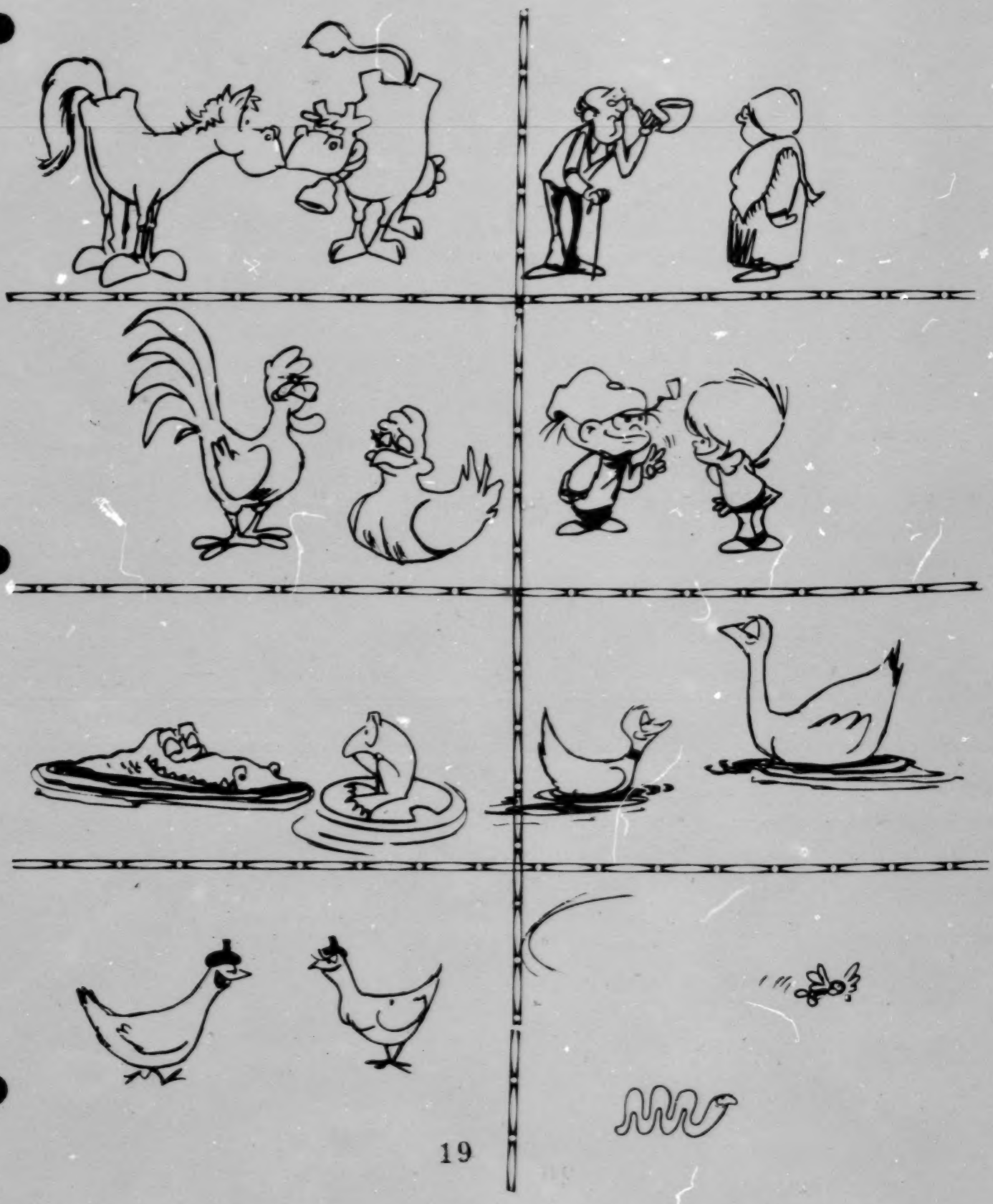
Using Set B of visual aids, let students describe what they see in the various river and farm scenes. If students are reluctant to speak, one way to stimulate participation is to turn the activity into a competition, choosing teams and keeping score on each whole, correctly structured sentence that tells something new about the picture.
If instructor-cued questions are needed, they should be kept very general: Quels animaux sont dans le tableau? Comment sont-ils? etc.

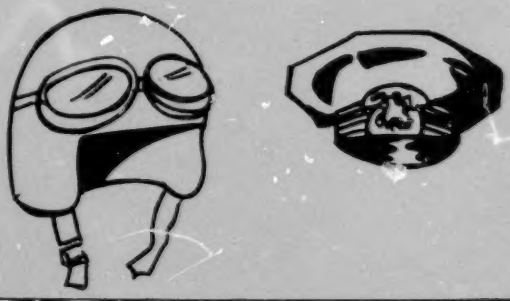
L'ECOLE DES BERGERS

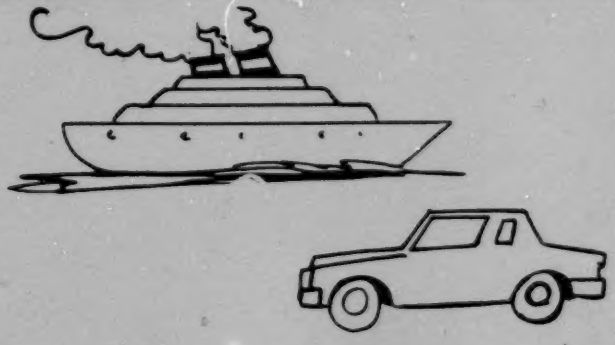
The French school for shepherds, located in a forest 35 miles from Paris, has filled its enrollments for three years in advance. The boom in student interest is attributed in part to a "rejection of the struggle in the city" against urban crowding and urban problems. The Director, Roger Regaudie, discourages many applicants who would not be fit for the rugged physical conditions or are not suited; "No one is going to entrust a flock worth several million francs to a 16-year-old girl." In 1975, 50 students graduated, 8 of them women.

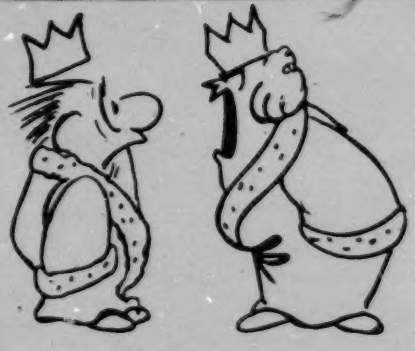
The school started in 1786, under Louis XVI with a flock of 348 valuable Merino sheep imported from Spain. The number at one time had increased to 33 million, but today France has about 10 million sheep, raised for meat and wool on some 150,000 farms.

SET A



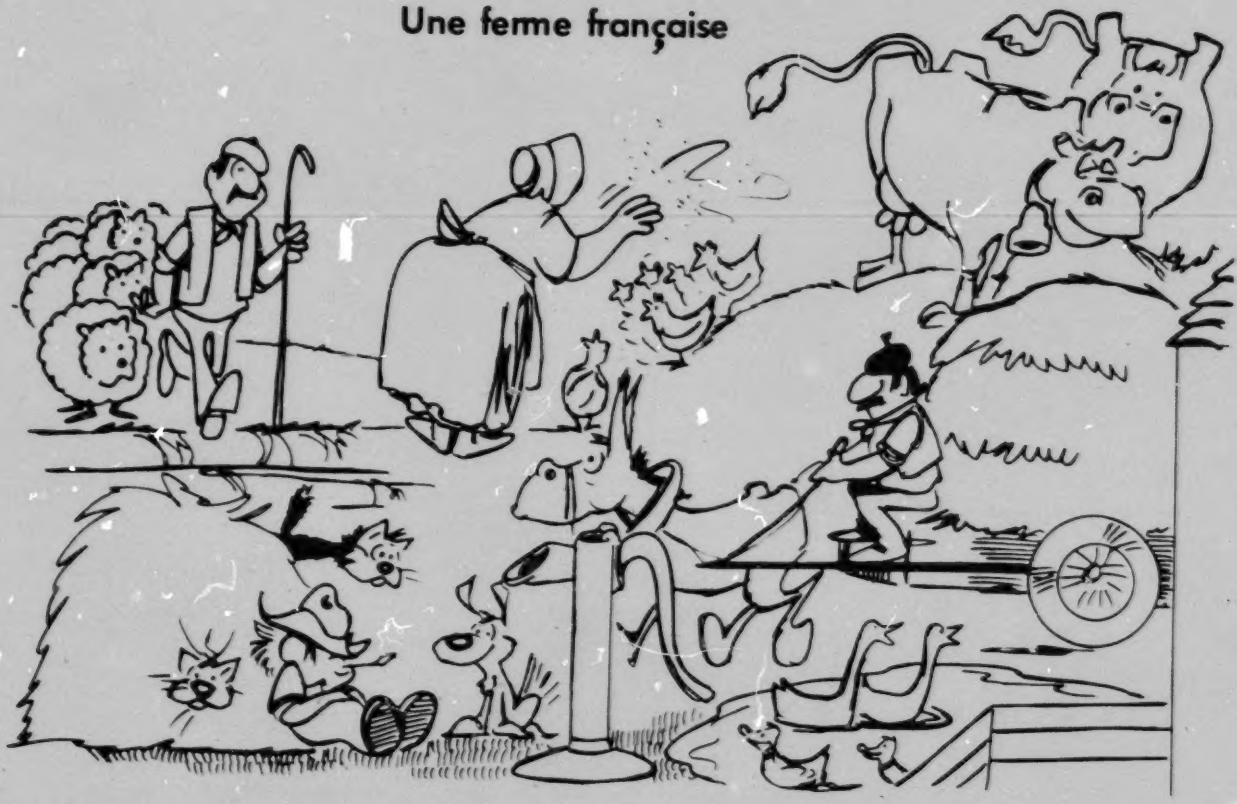




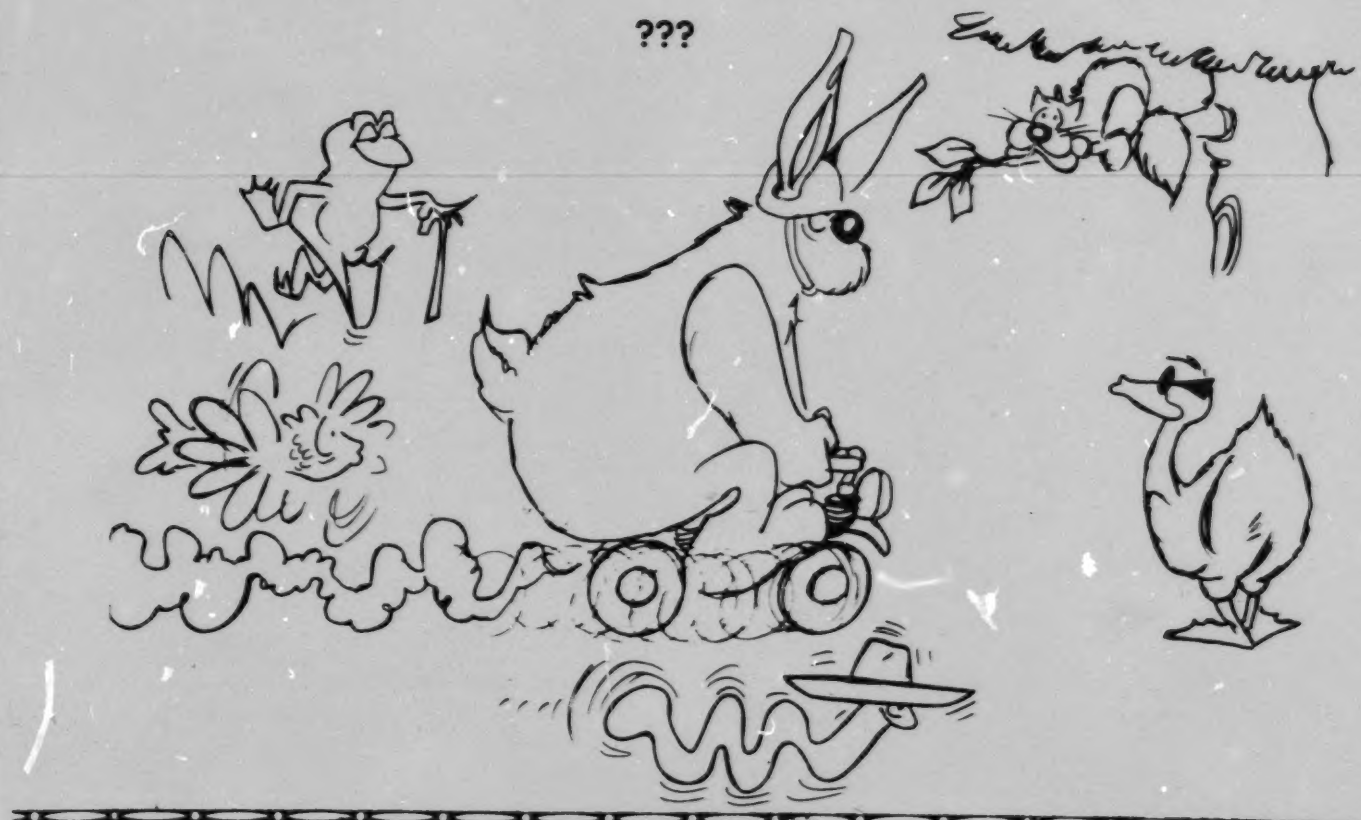


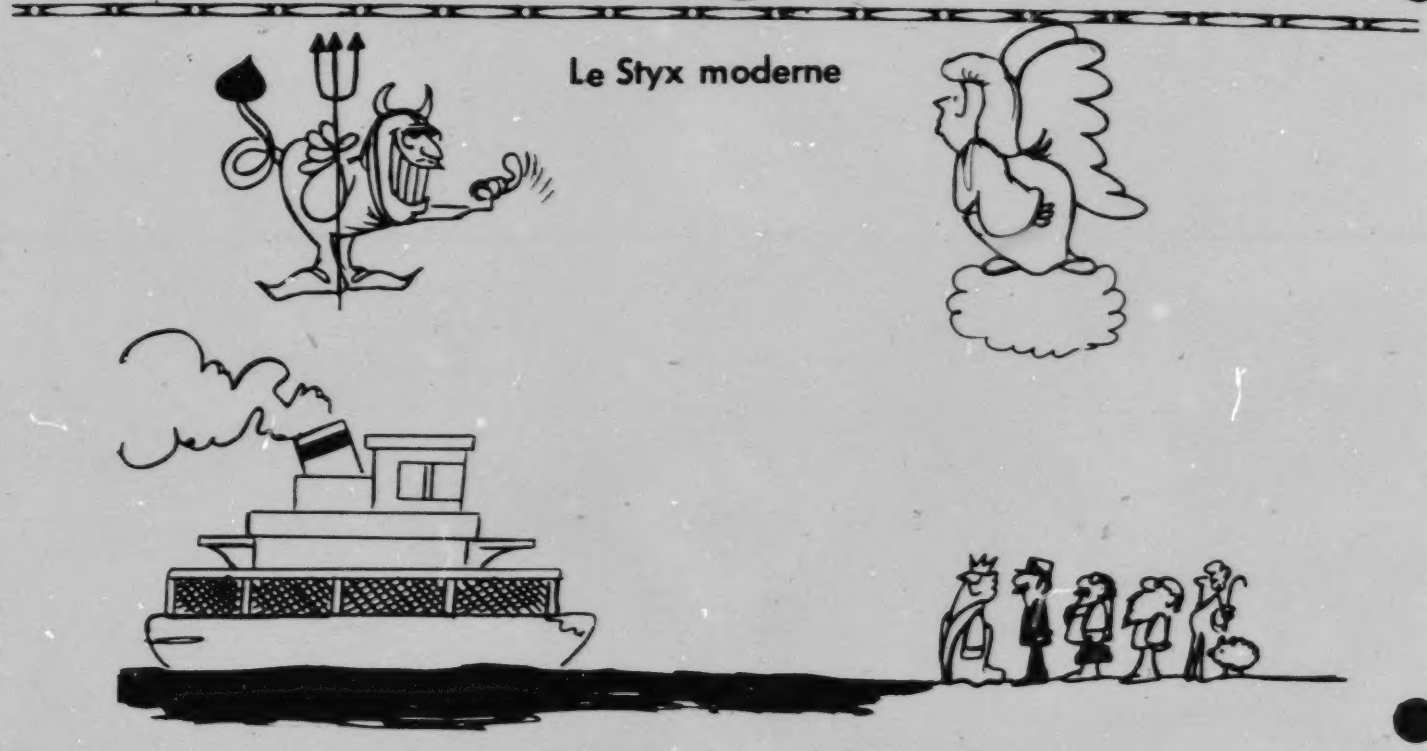
SET B

Une ferme française



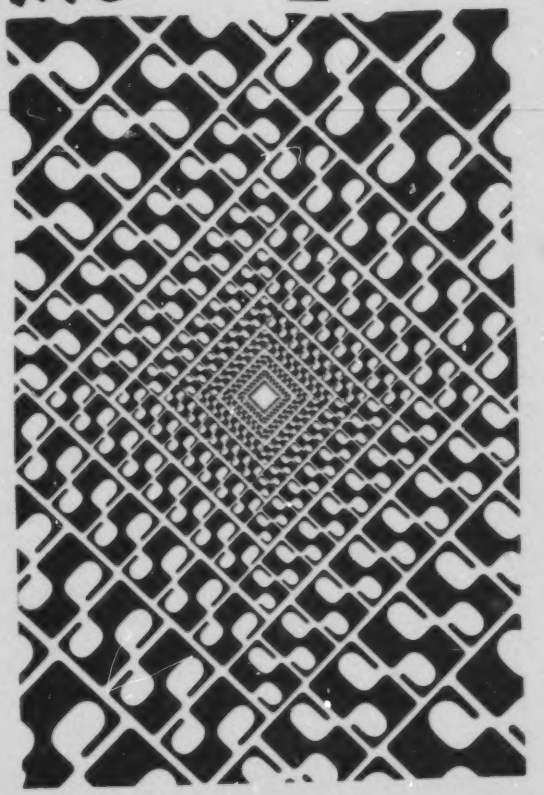
Un petit fleuve en Afrique





Le Styx moderne

LE NOIR ET LE BLANC 2



SUGGESTED VOCABULARY

le pyjama
le mouchoir
la chemise
un T-shirt
le cravate
le tissu
l'étoffe
le complet
le tailleur
le chapeau
la mode
le pantalon
la chaussure, le soulier
le magasin
la veste
le vêtement
les gants
la robe
la jupe
le chemisier
le pullover
le collant
le cigare, la cigarette, la pipe
l'alumette
le blue-jeans
les ciseaux
le rideau

la pharmacie
le kiosque a journaux
la boutique
de bon goût
bon marche
essayer
la laine
chercher

Bureau de tabacs:

Bureau de tabacs:
Where you can find
stamps, candy,
greeting cards,
pocket books
magazines

oter
mettre
beau, belle (bel)
prendre
faire la lessive
entrer
léger, lourd
la ceinture
coûter
marié, fiancé
fumer
solide
uni
écossais
rayé
petit pois
le papillon (bow-tie)
carré; carreaux
le morceau
imprimé
noir, blanc
clair, foncé
gris, bleu, pourpre
rouge, jaune, rose, orange
brun, marine, vert
porter (des vêtements)

SUGGESTED GRAMMAR EMPHASIS

Noun plurals, including -x endings
Partitive, use with plurals only,
positive and negative
Ce sont des/ Il y a des...
Avez-vous des.../Je n'ai pas de....
Combien de...?

THE FRENCH INVASION: How many of these "English" words do you know?

voile
piqué
velours
peau de soie
tulle
denim (de Nîmes)
béret
serge
meter

chemise
négligée
peignoir
cloche
cravate
décolleté
bracelet
boutonnière
veste
tricot

Are there other words in the vocabulary list that sound familiar? Who borrowed from whom?

FILM-RELATED QUESTIONS

Est-ce que l'homme cherche une cravate? Une chemise? Un mouchoir?
Que cherche l'homme?
Où trouve-t-il le tissu?
Quelle sorte de tissu achète-t-il?
Qu'est-ce que l'homme va faire avec ce tissu léger, transparent et solide?

Comment s'appellent les mannequins?
Qui met la robe blanche? la robe noire?
Qui demande les ciseaux?
Comment est le ciel de Paris?

NON-FILM-RELATED QUESTIONS

Quelle couleur préférez-vous?
Avez-vous une robe noire? blanche? grise?
Quelle taille de robe portez-vous?
Avez-vous une cravate blanche et noire? Comment est votre cravate?
Quelle taille de chemise portez-vous?
Comment est votre chemise favorite?
Préférez-vous pêcher un poisson ou chasser des papillons?
Fumez-vous des cigares ou des cigarettes? Avez-vous une pipe?
Est-ce que vous êtes fiancé? Avez-vous un frère marié? Une soeur mariée?
Quand mettez-vous vos pyjama, le jour ou le soir?
Préférez-vous des pyjamas rayés ou des pyjamas a petits pois?
Avez-vous un mouchoir? Quand vous voyez un bel homme, laissez-vous tomber un mouchoir? Quand vous allez à la plage, mettez-vous un mouchoir sur la tête? Est-ce que les chapeaux ou les mouchoirs sont plus à la mode aujourd'hui?
La laine, est-elle pour l'hiver ou pour l'été? Le coton? La soie? Préférez-vous les robes de laine ou de coton? Vous allez à un coctail elegant; mettez-vous une robe de coton ou de soie?
Préférez-vous les complets de laine ou de soie? Les hommes, mettent-ils des complets de soie?
La mode, est-elle très importante ou peu importante?
Préférez-vous les mini-jupes ou les longues jupes? Préférez-vous porter une mini-jupe ou des blue-jeans? Préférez-vous les jeunes filles qui portent des jupes ou des blue-jeans? Qui portent des chemises ou des pullovers?
Que font les ciseaux? Coupez-vous votre moustache avec les ciseaux?
Chez vous, qui fait la lessive, votre mère ou vous? Faire la lessive, c'est le travail de la femme? Savez-vous faire la lessive? Est-ce difficile? Faites-vous la lessive a l'eau froide ou a l'eau chaude?

Ôtez-vous votre chemise quand il fait chaud? Quand vous allez à un restaurant, mettez-vous des chaussures ou ôtez-vous vos chaussures?
Chez vous y a-t-il des rideaux? De quelle couleur sont-ils? Sont-ils légers ou lourds? Préférez-vous les rideaux légers et transparents ou les rideaux lourds et solides?

FURTHER CONVERSATION: What are students wearing? What do they think of each other's taste?

DEVINEZ!! QUI EST CETTE PERSONNE?

A vocabulary-learning game: divide class into two or more teams. One team begins by choosing some student and revealing that student's identity only to the teacher. The team members, one by one, then give a single clue each as to what the person is wearing (clothes will be the first, most obvious clue, but physical characteristics and other suitable clues will often be needed.) After each clue, other teams have a chance to make one guess as to the person's identity. Object of the game: to keep the clues general enough so that they are accurate, but not too revealing.
Scoring: Each clue is worth ten. After the first wrong guess, a team could score only 9 for a right guess; after two wrong guesses, a team may score only 8 for a right guess; with each clue, the point value decreases by one. The team with the highest point score wins.
NB: It is sometimes advisable to have a penalty (-5 points, -1 point, etc.) for improper or deliberately misleading clues; the teacher will of course be arbiter in such a case.

DE QUOI A-T-IL BESOIN?

This may be played by individuals, as in a spelling bee, or by teams (e.g., each row constitutes a team). The teacher gives the person to be dressed, as suggested below. Students, or teams, then answer the question: De quoi a-t-il besoin? with Il a besoin de.... and add one appropriate item of clothing. The first person who cannot add to the list will either drop out of the game, or lose 1 point for his team. The teacher will keep the list of words written on the board. Sample:

De quoi a-t-il besoin? Il a besoin d'une chemise. (1st student response)
De quoi a-t-il besoin? Il a besoin d'un pullover. (2nd student response)
etc.

For more advanced students, the whole list can be repeated each time, with any omission constituting an error, too (Il a besoin d'une chemise et d'un pullover; Il a besoin d'une chemise, d'un pullover, et d'un chapeau....) Fashion can be added: the student must include a color or design: Il a besoin d'une chemise verte.

Persons to be dressed (examples)

Simon. C'est un enfant qui va à l'école en janvier. De quoi a-t-il besoin?

Anette: C'est une jeune fille qui va se marier. De quoi a-t-elle besoin?

Suzanne: C'est une enfant qui va à la plage. De quoi a-t-elle besoin?

André: C'est un garçon qui va a l'université en automne. De quoi a-t-il besoin?

If desired, the situation and the instructions can be expanded to include vocabulary practice in additional areas, e.g., Paul: Il achète une nouvelle maison. Or use Anette above to create a whole trouseau, or André for his needs throughout the year, including furnishing his room, etc.

PLURAL FORMS + DES

NOUNS: Using Set A of Visuals, first let students answer the questions

1. Qu'est-ce qu il y a?
2. Qu'est-ce que c'est?

Il y a des .....
Ce sont des.....

WITH ADJECTIVES: Next, using the same visuals, let students respond in the following pattern:

Le quel préférez-vous, le pantalon solide ou le rayé?

Je préfère les pantalons solides; avez-vous des pantalons solides?

OR WITH DES/LES Alternate the questions: {Aimez-vous (or Préférez-vous) les....
{Voulez-vous des....

ACTIVITY DRILL: Using cut-outs that represent various vocabulary items suitable for plural usage, pass these out to students.

Variation 1. Pass them out to some students only. Students who have no item will think of one and ask, "Aimez-vous les....?" (which some other student will answer. Students who do have a cut-out will ask, about their cut-out item, "Voulez-vous des....?"

Variation 2. All students have cut-outs (or a designated group has them). Student called on will ask another, "Avez-vous des .....?" inquiring about any item other than what he himself has in hand. The student asked will respond, "Oui, j'ai des.." or Non, je n'ai pas de .... Moi, j'ai des ....." Response, Merci,... If the cut-outs are colored (e.g., magazine cut-outs), the activity can be extended into more specific descriptions of the asked-for item:

{Avez-vous des chemises vertes?
{Non, je n'ai pas de chemises vertes.
{Moi, j'ai des pantalons bruns.
{Merci, je ne veux pas de pantalons bruns.

WRITING PRACTICE: The teacher may want some kind of written practice, a sample dictée, items written on the board by students, etc., before continuing with the following exercise. More advanced students, for whom this is a simple review, may wish to continue immediately to: the speed drill.

In rapid succession, show the students a number of items. They will write down immediately, e.g., des chevaux bruns
des robes jaunes
des grenouilles vertes,
etc.

Or, have all items visible at once and put a time limit on the written answers. If no pictures are available, color in appropriate visuals from this supplement.

Or project the picture for a given time limit, then let students write down as many items as they can remember.

faire des courses= to go shopping
faire les courses= to go grocery shopping

L'HABIT NE FAIT PAS LE MOINE??

Ask students what the following items suggest about the kind of work a person does:

un beret
des bas blancs
le complet blanc
  ou le veston blanc
une chemise bleue
une chemise blanche
le complet gris
la cravate
le complet noir
le complet bleu avec des
  boutons d'or
le blue-jeans et une
  chemise a carreaux
un chapeau de paille

About what a person is like:

cette femme porte des gants blancs
ce vieux porte un papillon a
  petit pois
ce garcon porte un papillon a
  petit pois
ce garcon porte une chemise de
  satin
ce vieux porte une chemise sale
  et un vieux chapeau
cette femme porte une robe pas cher
  de coton, et elle ne porte pas
  de chaussures
cette jeune fille porte une minijupe
  et des chaussures de tennis
cette grand-mere porte une minijupe
  et des chaussures de tennis
ce garcon porte une chemise noire,
  un pantalon noir, une ceinture
  d'argent et des bracelets d'argent
cet homme porte un mouchoir dans
  la poche du veston
cette femme porte des vetements
  tout noirs
...et la femme la bas avec la
  robe noire et le haut chapeau
  noir et pointu???

DOWNTOWN DEPARTMENT STORES PARIS

Les Dames de France
Louvre
Les Nouvelles Galeries
Prisunic et Monorpix
Samaritaine

1670 Gabriel Mouton proposed a uniform system of measurement to avoid the existing confusion in trade and commerce as well as in science.

1790 The French Academy of Sciences agrees and undertakes to "deduce an invariable standard for all measures and weights" based in 1 meter = 1/10,000,000 of distance from north pole to equator--on a line running through Paris, naturellement. (Actually, this was modified.)

1799 The new system is ready for use.

1840 The metric system becomes law for public commerce in France.

1866 The metric system is made legal, but not compulsory, in the United States.

1971 Congress receives the recommendation from the Department of Commerce that the metric system be adopted nationally.

1984 Target date for adoption of metric system in the United States.

LA TAILLE--LA POINTURE

French sizes and American sizes
For dresses, add 30 (8=38)
For shoes, add 31 (7=38)
For sweaters, add 6 (32=38)

For men's suits, add 10 (38=48)

Men's shoes:	8	= 41
	8½	= 42
	9	= 43
	9½	= 44
Men's shirts:	14	= 36
	14½	= 37
	15	= 38
	15½	= 39
	16	= 40

BUSINESS HOURS

La boutique: 9-12:00
  14-19:00
L'epicerie: 7-12:00
  14-19:00
Le bureau: 8-12:00
  14-18:00
L'ecole: 8-11:30
  14-17:00

FAISONS DES EMPLETTES

Using Visual Set B, call on two students. One will ask for an item, the other will acknowledge that he has it. The first student must then ask one more question, on anything appropriate about that item, which the second student will answer. The item must, of course, be appropriate to whatever store the teacher indicates they are to use. Sample:

(Teacher:) Le quatrieme magasin

First student: Avez-vous des poupées?
Second student: Oui, j'ai des très belles poupées.

(This is the spontaneous question and may be based on any structure.)

First student: Est-ce qu'il y a des poupées américaines?
Second student: Non, j'ai seulement des poupées françaises.

La Mode

Pour rêver de vacances au soleil, ces tee-shirts magiques en jersey de coton climatisé. Un débardeur très enchancré, rayé écru et bleu clair, ou écru et vert pistache (19 F Métropole, 16 F Export). Avec le vert, longue jupe à pois, ceinture vernie, collier et bracelets en ivoire, sandales à larges lanières. Avec le bleu, longue jupe en voile de soie, bracelets ronds, sandales claires.

Un polo uni à col, poche et revers rayés incrustés. Fond ecru; rayures bleu clair ou pistache (34 F Métropole, 28 F Export). Jupe froncée. ceinture bicolore. Ces tee-shirts se font en tailles 1 (36-38N), 2 (40-42N), 3 (44-46N).

Pour le soleil: les imprimés tropicaux. La folie gaie de cet été: une exubérante flore multicolore--lianes, palmiers, pirogues. Dans ces imprimés luxuriants on a taillé des jupes, des robes, des pantalons, des blousons pour les vacances

Longue jupe ourlée de volants, en toile imprimée de bateaux et de palmiers (140 F) Un maillot en Lycra à col-revers (105F) Sandales en toile à semelles compensées

Pour habiller les shorts ou les maillots: chemises hawaiennes et blousons pleins de seve. Cardigan-palmeraie en toile et tricot (270 F, chez Deb's), sur short en toile de coton (99 F). Cloche en paille synthétique.

POUR L'ÉTÉ DES COSTUMES SANS PROBLÈMES

En ville, au bureau, le costume est souvent de rigueur, mêmes'il fait chaud. Mais cette année, fini le supplice des vestes-carcans et des pantalons lourds: les nouvelles matières allégées, climatisées, nettes et nerveuses, permettent à ces costumes d'allure classique de rester agréables par plus de 25° et impeccables sans toiles ni doublures.

Celui ci est en très fine gabardine pure laine beige flamée: veste droite, non doublée, sur pantalon à poches américaines (1,100 F, Cerruti). Chemise en coton rayé blanc, beige, marron (Arrow, 85 F), chez Brummell), cravate en lainage marron.

Record de confort: pur coton infroissable pour un costume super-léger (336 F, chez O'Kennedy), chemise en coton rayé bleu et blanc (35 F, chez Ignace). Foulard en soie ou en coton indien, 5 F.

Costume-plume en Terital et coton marron (395 F); chemise en coton écossais vert et blanc (132 F, chez Barclay), cravate en cachemire vert (Charvet).

Toile jean mais coupe classique: un costume à veste droite et pantalon (250 F, chez Jacques Sapo), chemise en oxford a carreaux bleu et noir (Galfa Club), mocassins (Charles Jourdan).

FAISONS DES ACHATS

1. Set up several clothing stores around the room. Shop owners will have a stock of wares, drawn or cut from catalogues and magazines. Other students will act as customers. Structures for guiding the shopping:

Variation A. Student has a card of what he must find and bring back to his seat.

Variation B. Individuals or small teams have a list of items (as in a scavenger hunt) to find; the first one to purchase all the items wins.

Variation C. Customers, instead of "money" have items for barter; these are most interesting if they are kept initially in a bag, so that they are a surprise. Such items can be pictures (a lively green frog) or random items from home (an old plastic ring, a Christmas card, a set of plastic "silverware", a useless bicycle horn). Limit the number of items that each student can have for barter; after the shopping time is up, class will decide who got the most value for his barter.

Variation D. Expand the kinds of stores around the room to include others with which students are familiar. Let them buy anything or several things up to a determined money value (e.g., 2,000 F). After the shopping period, students can tell about the marvelous buys they have made. Real items that can be too tight, too big, etc. can add to the interest--dimestore rings, plastic bracelets, old sweaters and hats from home, old neckties and belts (and IF students are wearing socks, each other's shoes).

NOTES for these activities: In making out lists for customers (A, B) let shopkeepers get together and make up lists from items that they have; lists should obligate customer to visit several stores.

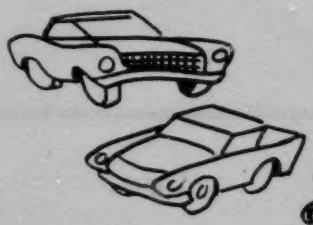
In all competitive activities of this nature, stress that courtesy between customer and owner is an essential part of French shopping; the added restraint will add interest to the game as customers near their goals or as the allotted time to complete purchases draws to an end.

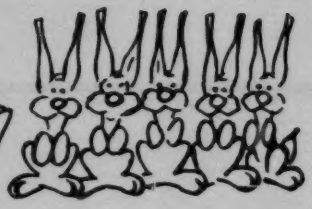
2. If you have a Manufrance catalogue, cut out illustrations of various clothing items and paste them on a larger board. Then put the descriptions of each illustration on a file card and let students match the description to the illustration. (The activity can be done with illustrations from a Sears catalogue, with descriptions written out by the teacher.)

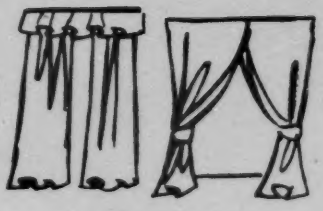
3. Let students bring a piece of clothing or a picture of it and try to sell it to the class; other students may bid for it. The items to be sold can be extended to include items such as old fashioned or historical clothing--Nero's toga, Napoleon's hat, a musketeer's plume, Kaiser Wilhelm's favorite boots, -- whose practical values can be extolled by the seller. Giving students play money will stimulate bidding. If desired, white elephant and garage sale items, or real estate including a local bridge or castle may be included.
As a variation to holding a real auction, give the items an arbitrary (or semi-real) value, as done in Masterpiece or Dealer's Chioce. Let students bid in teams, and total up the real values of what they have purchased to determine the winners. (If you are unfamiliar with the games mentioned, the arbitrary value is a secret that only the seller knows, and the new owner learns only after completing his purchase.)

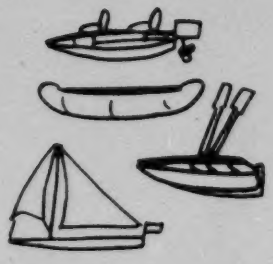
4. Let students plan a fashion show; it can be serious or humorous, whichever seems more appropriate for the particular class.

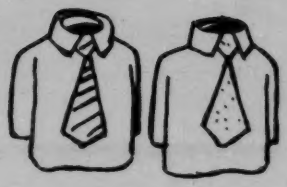
EXERCISE SHEET FOR WRITING PLURAL FORMS OF NOUNS
(and review of numbers)

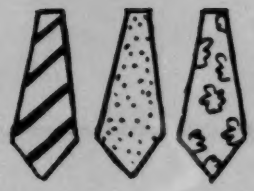






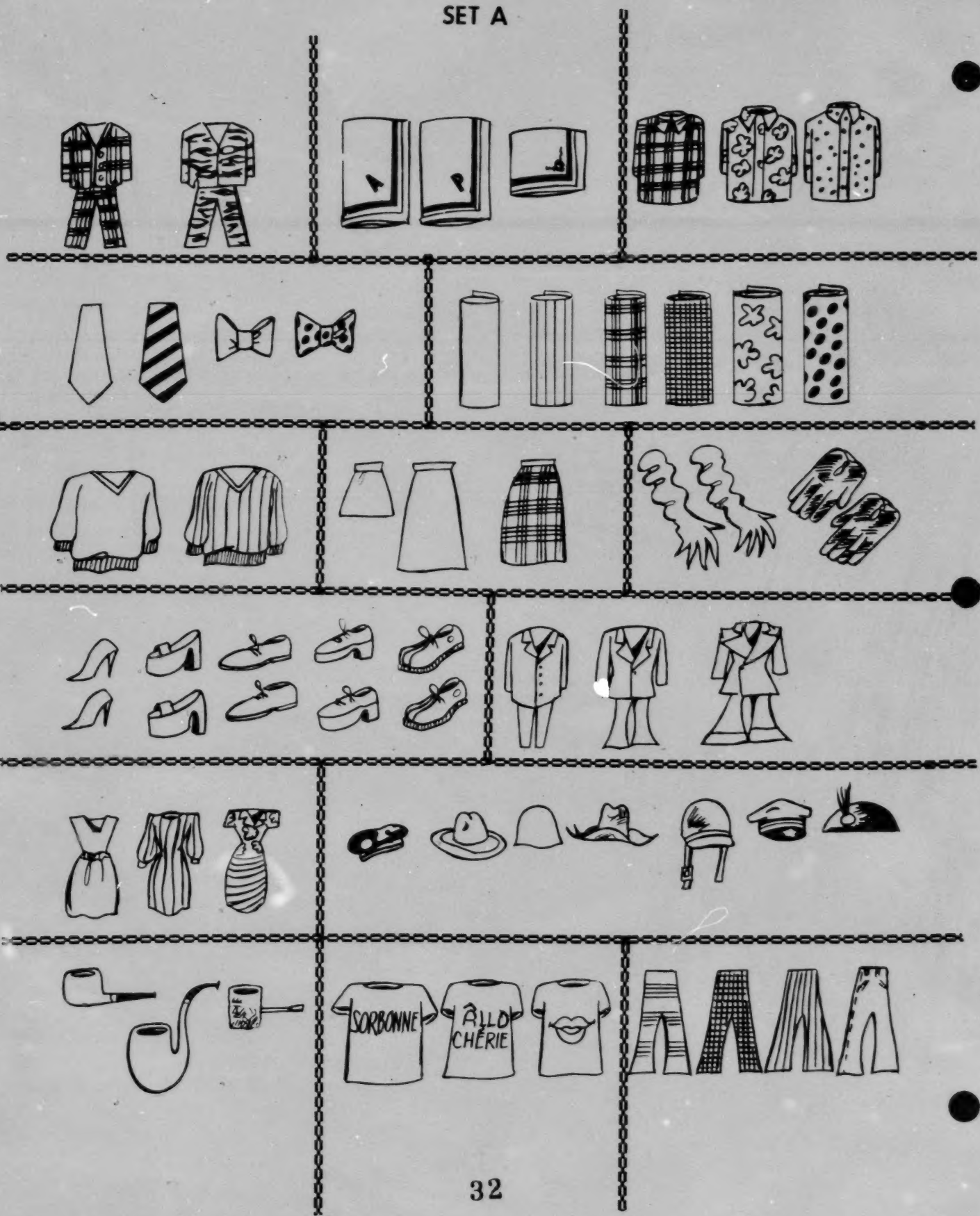




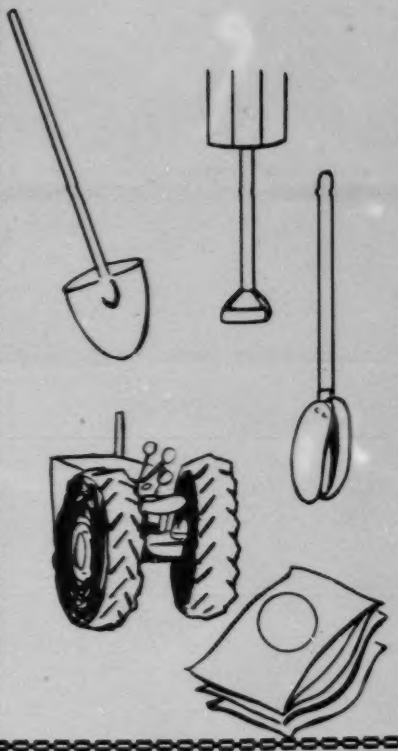


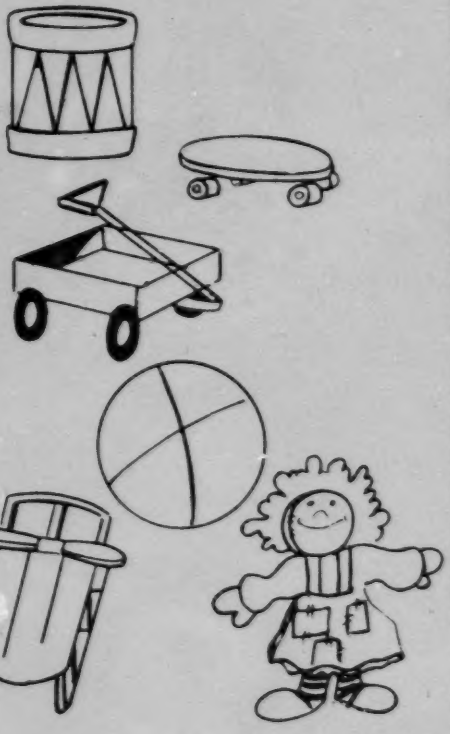
l'eau; il nage entre deux

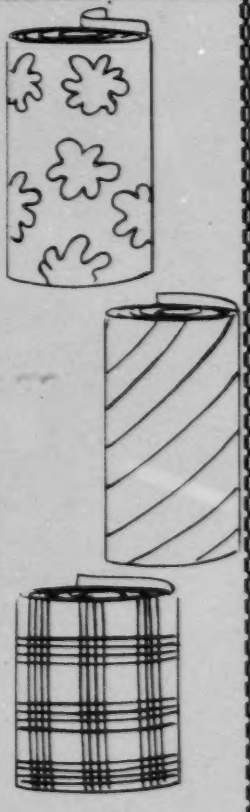
SET A

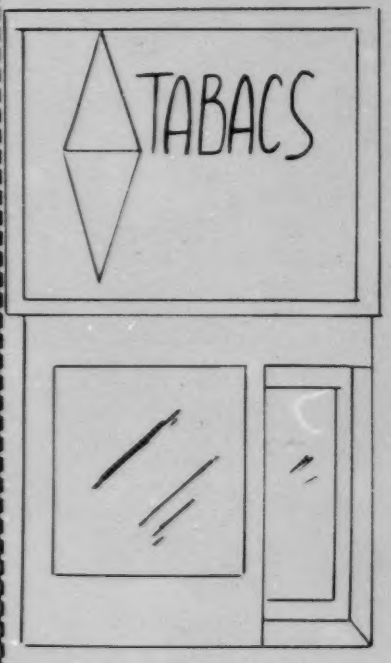


DES MAGASINS









LE VIN ROSE

3

SUGGESTED GRAMMAR EMPHASIS

Singular partitive
-ons verb form
oui/si (review)

SUGGESTED VOCABULARY

le restaurant
la faim
J'ai faim
déjeuner
le petit déjeuner
cher, bon marché,
le bifteck
j'adore, je déteste
la cuisine
choisir
le plat/l'assiette
luxueux
insupportable/sage/charmant/méchant
C'est une bonne idée
Je vous en prie
Bon appétit
la pomme de terre (les frites)
le goût
le lait
le Coca
le café
le thé
prêt
prendre
le sel
la viande/la chair
d'abord
le champignon
delicieux, fade
froid, chaud
sucré; aigre/acide
salé, relevé

Bien sûr
laisser
le doigt
la fourchette
le couteau
la cuillère
boire
la salade
le raisin
l'homard
le beurre
la potage
le dessert
Je regrette
la bouteille
Pas les deux
goûter
Nous sommes le 15 octobre
je veux/je voudrais
le boeuf
le poulet
grillé
parfait
tres cuit/bleu
commander
la serviette
propre/sale
Servez-vous
pur
A votre santé
J'ai soif
le faubourg
le ragoût
le fromage
l'orange pressée
le citron pressé
le melon; la pastèque
(le melon d'eau)
l'auberge
l'hôtellerie
le pain
le verre
trop
ensuite

Vous en voulez/ Oui, j'en veux bien
Merci, je n'en veux pas

AIMEZ-VOUS CHANTER?

"Chevaliers de la Table Ronde"

FILM-RELATED QUESTIONS

Est-ce que les touristes choisissent l'auberge ou l'hôtellerie luxueuse?
Pourquoi ne déjeument-ils pas au Cheval Blanc?
Est-ce que les touristes ont faim?
Est-ce que l'enfant veut du poulet?
Est-ce que la mère prend un bifteck?
Qui prend des grenouilles?
Est-ce que les touristes prennent du vin rouge?
Est-ce que l'enfant prend du vin?

***

Le "Chateaubriand Henri IV," c'est un poisson?
Est-ce que le vin rouge est bon avec la viande rouge?
Où se trouvent les plus beaux magasins de Paris?
Comment s'appelle le plus vieux pont de Paris?

NON-FILM-RELATED QUESTIONS

Est-ce que vous mangez du poulet avec les doigts? Le bifteck? Est-ce que la vache mange avec les doigts? Le gorille?
Préférez-vous le bifteck bien cuit ou pas bien cuit? Voulez-vous du bifteck bleu? Qu'est-ce qu'on boit avec le boeuf? Avec le poulet?
Avez-vous faim? Très faim? Où allez-vous déjeuner? À quelle heure déjeunez-vous? A quelle heure dînez-vous? Préférez-vous déjeuner chez vous ou a l'école?
Aimez-vous les pommes de terre frites? le bifteck? le poulet? le chocolat? Mangez-vous beaucoup de bonbons?
Avez-vous un petit frère? Est-ce qu'il aime les pommes de terre frites? Qu'est-ce qu'il aime? Est-ce que votre mère fait des frites ou achète des frites?
Avez-vous soif? Que voulez-vous boire? De l'eau? Du lait? Du Coca? Préférez-vous le lait pur ou le lait au chocolat?
Est-ce qu'on prend du vin rouge avec du poisson? Est-ce que le vin français est cher ou bon marché? Et le boeuf, est-il cher ou bon marché? L'hamburger chez McDonalds, est-il cher ou bon marché? Est-il bon ou mauvais? Est-il delicieux ou fade? Quand vous mangez du bifteck, prenez-vous aussi des champignons?
Est-ce que le chateaubriand est cher ou bon marche? Est-ce un plat qui a bon goût? Et le ragoût, est-il cher et delicieux aussi?
Mangez-vous du fromage avec un morceau de pain? Préférez-vous le fromage avec des fruits ou avec du pain? Préférez-vous le pain americain ou le pain français?
Préférez-vous le thé chaud ou le thé froid? Préférez-vous le citronade sucrée ou acide? Comment est l'orange pressée, sucrée ou acide? Comment sont les frites, sucrés ou salés?
Qu'est-ce qu'il faut pour faire du vin, du raisin ou de la pastèque? Est-ce qu'il y a un chanson, "Le vin du melon d'eau?" C'est une bonne chanson?
Quand vous êtes dans un restaurant et vous avez une fourchette sale, en demandez-vous une autre? Quand vous commandez du bifteck saignant et le garçon vous apporte du bifteck cuit, mangez-vous un bifteck bleu? Quand vous trouvez une petite grenouille dans le potage de tomate, sortez-vous du restaurant ou parlez-vous avec le garcon? Est-ce qu'il y a un potage de grenouille? Si vous trouvez un ver dans le verre, qu'est-ce que vous faites?

QU'EST-CE QU'ON DIT?

Il fait son beurre.
Il grille de nager.
Il mange a sa faim.
Je suis pressé.
Je vais au pressing.
une robe prêt à porter
Il est prêt à tout.
Ce va vous en cuire.
Nous sommes cuits!

la chair de poule
Elle prend de l'age.
Moi, je prends mon temps.
Qu'est-ce que lui prend?
Pour qui se prend-il?
la fourchette de la poule
la fourche du berger.

VOULEZ-VOUS UN BIFTECK BLEU?

Those who know recommend that Americans order their meat "one degree" closer to well done than they normally order it at home. "Bleu" in most French restaurants is much more rare than "rare" in an American restaurant. Even saignant is more rare than most American steak-eaters prefer. The options:

très cuit
cuit
à point
saignant
bleu

QU'EST-CE QUE NOUS FAISONS....?

- The teacher may wish to begin practice of -ons verb forms with some oral pattern drills, such as:
  - Allez-vous au lac?
    Response: Oui, nous allons au lac.
    Oui, nous allons tous au lac.
  - Allez-vous (Vas-tu) seul(e) au lac?
    Response: Non, nous allons tous au lac.
  - Je vais au lac.
    Response: Allons tous au lac.

- Guided by the question, Qu'est-ce que nous faisons (+ cue), students can give original appropriate answers using -ons.

  Cue possibilities:
  ...dans le lac?
  ...avec la plume?
  ...dans le bateau?
  ...dans la charrette?
  ...avec la paille?
  ...avec le bifteck?
  ...à l'heure de déjeuner?
  ...avec la salade salée?
  ...avec l'eau?
  ...dans le restaurant?
  ...avec le tissu?
  ...avec les papillons?
  ...avec le nouveau complet?
  ...dans le magasin?

- Cues can be varied by assuming different identities reacting towards the same cue:

  Nous sommes des chats. Voilà le fleuve. (Courons!)
  des hippopotames. Voilà le fleuve. (Allons-y!)
  des pecheurs. Voilà le fleuve. (Allons a la pêche)
  (Prenons une canne)
  etc.

  Nous sommes des grenouilles. Voilà des mouches.
  (Mangeons des mouches!)
  Voilà des pêcheurs!
  (Allons sous l'eau.)
  etc.

A QUELLE HEURE MANGENT LES FRANÇAIS?

6-8 a.m.	le petit déjeuner (léger)
12-1 p.m.	le déjeuner
4 p.m.	le goûte (très léger)
7-8:30	le dîner (aussi léger)

L'ELEGANCE FRANÇAISE

At a really elegant French restaurant, such as La Tour d'Argent in Paris, the menu given to the woman has no prices. She is expected to order freely; her escort is expected to pay whatever it costs.

THE SINGULAR PARTITIVE CONSTRUCTION

- The teacher may wish to begin the practice with some simple pattern drill such as

le vin — Voilà du vin (or) Donnez-moi du vin
le coq
le melon
etc.

la viande — Voilà de la viande (or) Je voudrais de la viande
la salade
le potage
etc.
(mixed M/F cues)

- Using a copy of Illustration Set A, or pictures from magazines (of items referred to in the singular!), pass out some kind of food to each student. Guided conversation may be structured as follows:

le/du contrast

1. A student called on will announce, "J'ai le beurre (le vin, la viande, etc.)." Another student (or, if preferred, a student who has a matching card) will respond, "Je voudrais du beurre, s'il vous plaît." They can pass the card or exchange cards if desired.
   One way of structuring volunteer response is to give meals or recipes for which students must gather all the needed ingredients.

2. A student called on can announce (either from whim or from a card), "Moi, j'aime le beurre." Whoever holds the butter card would then respond, "Moi, j'ai du beurre. Servez-vous."
   Actual food can be represented by some small snack-type food; if the student responds correctly, whoever is requesting the food would get one (cracker, potato chip, etc.). These are perhaps most easily dispensed if provider and provided both come up to a central "food deposit" (such as on the teacher's desk) and make the transaction there.

positive/ negative contrast

3. Using Visual Set A, point to items and let students ask if there is any (Est-ce qu'il y a du bifteck?). If students are doing well with the partitive, another student may now be called on to respond; whether he responds positively or negatively can be cued by a nod or a shake of the head from the teacher, so his response will be either Oui, mademoiselle, nous avons du bifteck or Je regrette, monsieur, nous n'avons pas de bifteck.

4. Using the same Set A of visuals, the first student called on will begin, "Nous avons du pain. Vous en voulez, (he names another student)?" The student named will answer either in the affirmative: Oui, s'il vous plaît, j'adore le pain." or Merci, je n'en veux pas. Je déteste le pain."

REENACTMENT SUGGESTIONS--Use student-composed menu on form if desired

Make up sets of cue cards that define roles of people in the restaurant. The group can be 2, 3 or more, and one in each group will play the role of the waiter. Hand out the set of cards, and let the group come up to the "table" and act according to the role given them. After they finish, ask other students what happened in the spontaneous skit, or, if preferred, continue immediately with the next set of cards. Here are some suggestions; each set of directions represents a separate cue card.

4 cue cards

Man: you look over the menu, complain about the prices to your wife, chen choose the cheapest dishes available.

Woman: You agree with your husband that the prices are too high, but order more expensive food than he does.

Child: Insist loudly that you are hungry, and that you want a big steak. Interrupt your parents.

Waiter: You are out of ragout, and have only white wine. As the parent of seven children yourself, you have absolutely no patience with a child like the one at this table.

---

4 cue cards

Man: She is gorgeous, you're lucky to be out with her, every man in the restaurant envies you, and you want to make a lasting impression by being the last of the big spenders.

Woman: You didn't become such a gorgeous creature by stuffing yourself at every meal; actually, you are always careful to eat sensibly at every meal, unless you are with a very special man, and tonight you are not.

2nd Man: You are at the next table, dining alone. Naturally, being a man of the world, charmant, français, you realize that the gorgeous creature at the other table is being wasted on the clod she is with.

Waiter: As head waiter, you do not normally take the order, but you can see that, with the right kind of snobbish advice, you have a real pigeon here who can be talked into all the most expensive items. Take personal care of him.

---

3 cue cards

Man: Something simple, fast and cheap, that's what you want. Dinner tonight is really just a work break; you're anxious to get back and finish up.

Woman: The very idea! He doesn't mind imposing on your time, keeping you until all hours working, but he even grudges buying you a decent dinner. Normally, you eat a very light diner, but tonight...

Waiter: Ah, mon ami, the practiced eye knows love when it comes to one of your tables! Such a fine couple, a little tense, a lover's quarrel no doubt, but a good wine and some of your best food will cure that.

LE CHATEAU D'ARGENT

3 cue cards

Man: Everyone knows your column and your books; they are the recognized authority on "Haute cuisine". Naturally, at a restaurant, you try to come incognito, so that you get a true picture of what the place offers. You will choose foods that show the true quality of a restaurant, but you will of course try not to show what an expert you really are.

Wife: Another day, another restaurant. Not that you don't enjoy eating out; you do, but it is annoying that it is your husband who is the famous one, when actually you feel that you know more about cooking than he does, and almost as much about wines. However, it's a man's world, and, as such, always unfair.

Waiter: You are a waiter with pride in your profession, not just a plate-hop. Not only do you know the good points--and the bad--of the menu, but you have made an effort to become acquainted with the top men in the field of food. So you know who this man is, even if he wants to pretend he's just another client.

---

3 cue cards

Woman: Isn't it wonderful? This absolutely divine man whom you just met this afternoon in the Louvre has invited little you to a fabulous dinner!

Waiter: 8:15, and you were supposed to be off fifteen minutes ago! You're sick and tired of working here.

Man: At last, a decent meal! You're really going to enjoy this one, right through dessert, when you'll be ducking out and leaving the woman with the bill.

SI--OUI (Review) Use Set B of Visuals

Using le cercle, le carré, le triangle, l'hexagone le rectangle, le cylindre, le cone, le trapèze, le croissant, ask questions about the shapes of the drawings below and the quantity of each kind, using both positive and negative question patterns to elicit Oui, Si or Non:

Examples: Est-ce qu'il y a des triangles?
Il n'y a pas de triangles?
Est-ce qu'il n'y a pas trois triangles?
Combien de triangles y a-t-il ici?

WRITTEN PRACTICE

1. Let students match appropriate word pairs from the two columns below and write sentences using -ons verb form and appropriate partitive or definite article.

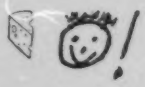
manger	voitures
commander	resin
pêcher	lait
acheter	robe
vendre	tissu
avoir	viande
aimer	ciseaux
vouler	canard grille
faire	truites
boire	eau

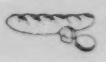
2. Let students make appropriate queries and answers from the cues below; letter in parenthesis indicates whether the speaker is (G) le garçon or (C) le cliente.

(G) ? ?

(C) + !

(C) !

(G) ? 

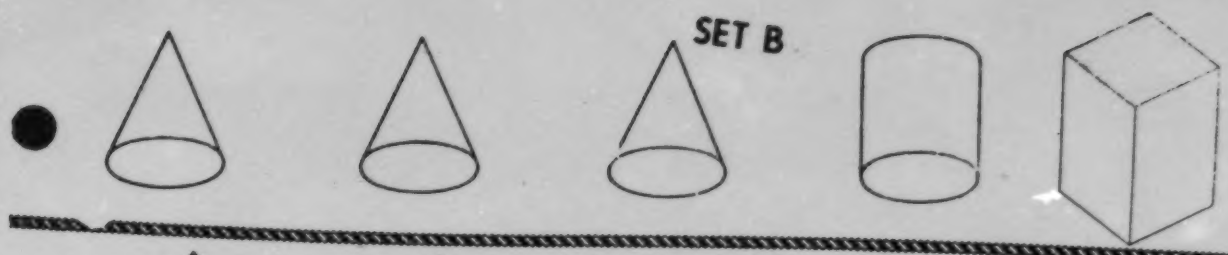
(C) .  + !

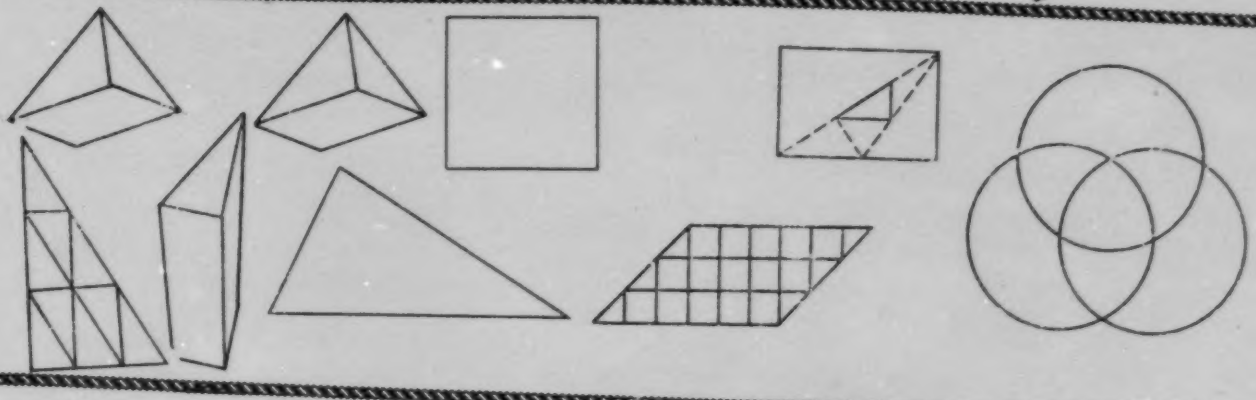
(G) ! ! ?

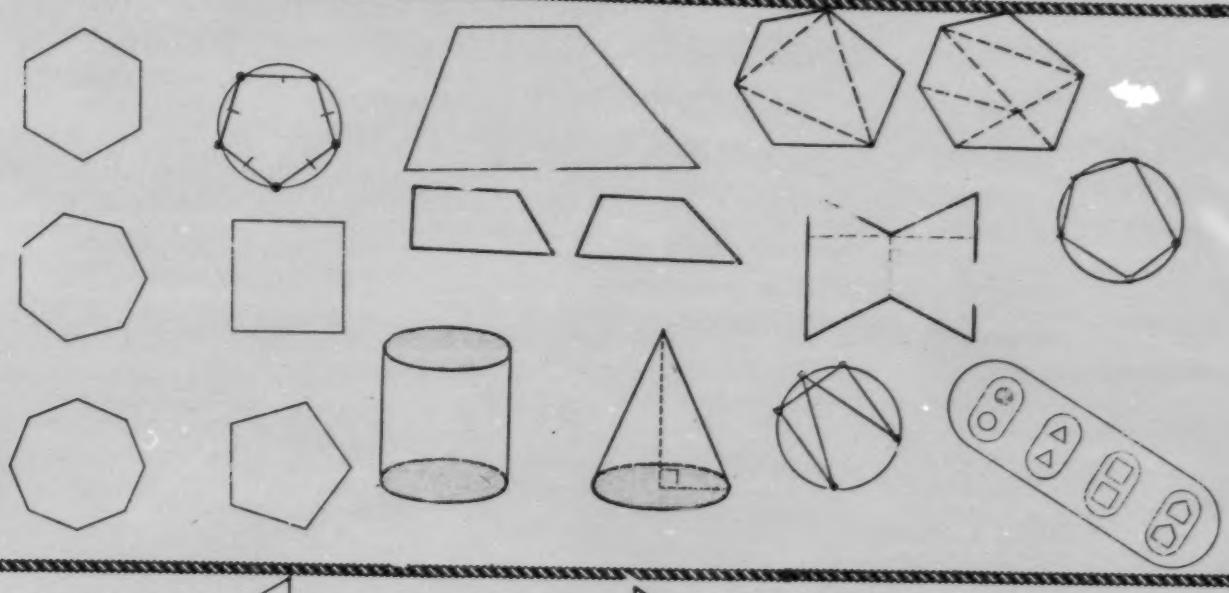
3. Composition: Foods I like and foods I eat (5 sentences for each category).
   or Foods I hate and foods I buy
   or .....

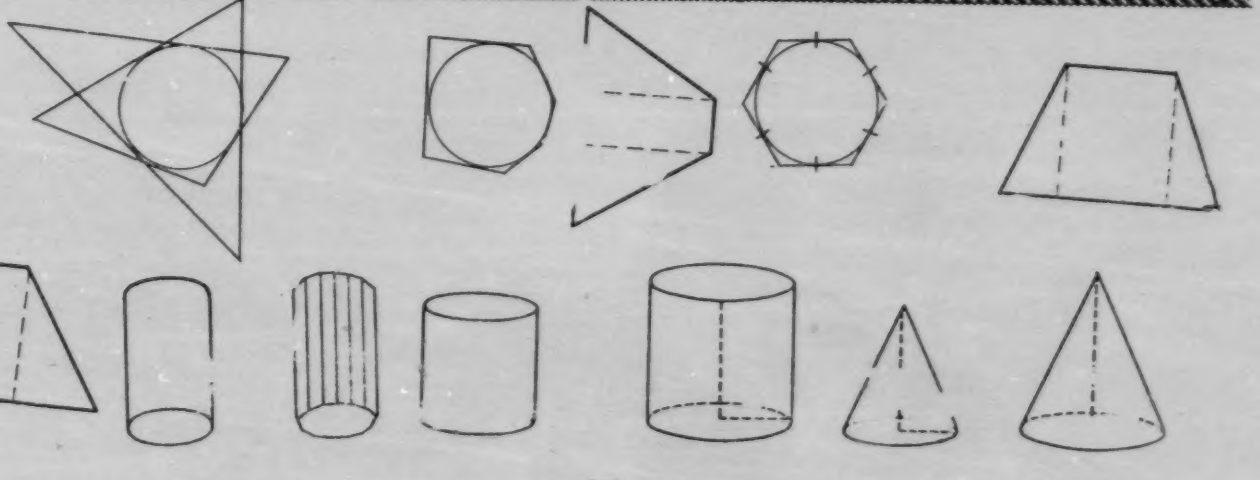
SET A

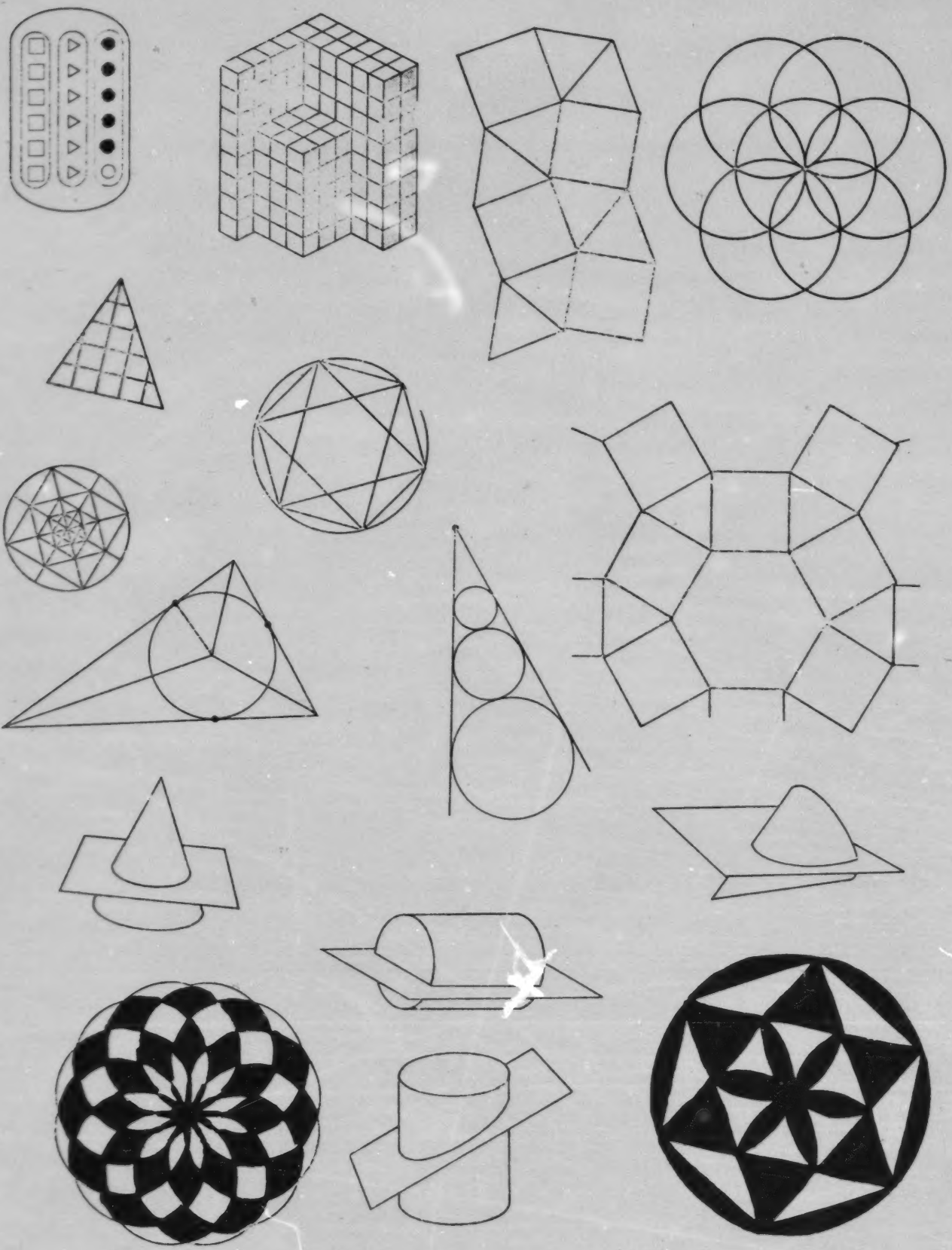
SET B











4 LA TETE ET LES JAMBES

SUGGESTED VOCABULARY

l'arbre
la feuille
montrer
l'image
le cou
le visage
le corps
le cheveux
les yeux, l'oeil
le nez
la bouche
les dents
les doigts
les oreilles
se taire
s'oublier
la fleur
le chêne*
le pin *
le cypres*
le saule*
Mais encore
dehors/dedans
lever, enlever
baisser
arrêter
le genou
la main
la tête
le bras
rire
sauter
le pied
en rang
courir
marcher
le bois

faire du sport
partir
rapporter
attendre
derrier/devant/ à côté de
croiser
le médicament
la pilule
la peau
l'aspirine
la radio
saine, être en bonne santé
le coude
toucher
tourner
la fièvre
plier
souffler
la jambe
la pointe
au-dessus, au-dessous
respirer (...fort)
s'étendre
gentil
de repos
devoir
tout à fait normal
le coeur
mal au coeur!!
J'ai mal à...
malade
faible, fort
maigre, gros
tousser, éternuer
le rhume

*Local trees are suggested rather than those given in the dialogue.

Sauté and soufflé: To saute came originally from the idea of making something "jump around" in the pan. Souffle is, literally, to puff up with air.

SUGGESTED GRAMMAR EMPHASIS

-ez commands and forms
Comparatives with moins and plus
Prepositions derrière/devant, au-dessus, en bas, en haut
J'ai mal à
aller + infinitive
ce, mon, son (votre)

AIMEZ-VOUS CHANTER?

" Alouette "

"Savez-vous plantez les choux?"

L'HOMME DE MARS

Listening comprehension activity
Have students draw a picture of the unidentified space intruder from the following description:

Il a un corps long et maigre.
Il a 5 grosses jambes, et 5 gros pieds.
Il a 8 bras, et les mains ont 3 doigts.
Il a des cheveux métaliques.
Il a un grand oeil palide.
Il n'a pas d'oreilles, mais il a 4 antennes.
Ces antennes sont dans les genoux et les coudes.
Il a un nez petit et une bouche souriante; il rit toujours.
Mais il a des dents très dangereuses.

PARTS OF THE BODY: J'ai mal...

Using Visual A, ask students, "Où avez-vous mal?" and point to some body part to cue their response (e.g., J'ai mal à...."). By Xerox or Thermofax, copy the Visual without the names (or use Visual C) and ask students what these parts are.

VARIATION: After students are familiar with body parts and the construction, "J'ai mal à...", call on one student who will choose his own malady, e.g. J'ai mal à la tête." Then call on another student, addressing him as "Docteur" and he is to prescribe a suitable remedy. e.g., for the example above, "Prenez 2 aspirines et couchez-vous."

-EZ Commands *

Lead the students in gymnastics, or let other students be the drill leaders. This may be turned into a game along the lines of "Simon says." A wide variety of commands can be given, using body parts, prepositions, and verbs such as plier, lever, aller, s'asseoir, tourner, croiser, toucher, respirer, tousser, éternuer, sauter, courir, se taire, prendre.

VARIATION

Either individually or in teams or as part of the Simon Says game above, students can be given a series of commands to keep in mind before beginning any of them, e.g., Levez les bras, touchez le pied gauche, allez au tableau, écrivez le parole "Bon" et éternuez. The series may be repeated once, but not after the student begins to carry out the commands.

COMPARISONS WITH plus, moins

Use Visual Set B. Ask students to respond with comparisons between the items pictured. The obvious comparisons are, left-to-right, nouveau/vieux; lent/rapide; grand/bas; grand/petit; utile, delicieux; fonce/clair; lourd/leger; laid/beau; charmant, belle; solide; vieux/jeune; fonce/clair; bete/intelligent; dificile/facile; cher; insupportable. If desired, let students go ahead at this point and make comparisons between non-paired pictures in student-to-student questions.

CONVERSATION: Comparison structures lend themselves well to forced choice questions. Suitable for this lesson are topics dealing with health and beauty. Some suggestions:

About personal values:
Qu'est-ce qui est le plus important, les yeux ou les jambes? La sante ou la richesse? Le nez ou les oreilles?

About sex differences:
Est-ce que les mains sont plus importantes pour l'homme ou pour la femme?

The ideal mate:
Laquelle preferez-vous, une femme aux beaux cheveux ou une femme aux beaux yeux?

VARIATION: The instructor, or another student at the front of the room, says what he wants to do: e.g., Je veux écrire. Another student then tells him, "Écrivez votre nom!" or some other possible action (e.g., écrivez au tableau, ...quelque chose en français, un problème de calcul, etc.) This is a good way to get extra drill on irregular verbs; choices of what the basic actions may be can be written on the board in order to keep the focus on

*Except for elementary level, choral drills probably will not be needed for -ez forms. Should there be a need, there are many simple patterns:

Je dors/je prends le livre (cues)	Ne dormez pas/Ne prenez pas le livre (responses)
Est-ce que je peux nager ici?	Non, nagez là-bas, s'il vous plaît!
(... manger du poisson?)	(mangez de la viande,...!)
Nous mangeons du potage.	Ne mangez pas du potage; mangez de la salade.

(Activities for)
(-EZ commands continued)

verbs specified) and asks, Qu'est-ce que je fais? and calls on another student to answer, using the -ez form as just a present tense verb.
Expanded vocabulary, or free vocabulary without a specified list, can be brought in through assumed identities, e.g., Je suis une grenouille; qu'est-ce que je fais? (Vous sautez, vous nagez, vous mangez des mouches, etc.).

FREE COMPOSITION (ORAL)

Let students act as demonstrators and teachers to explain and instruct the rest of the class in some simple physical movement in which the demonstrator has some slight expertise--a pre-skiing exercise, a gymnastic move, a wrestling hold, a karate move, a ballet step, a new or original dance step, a fencing lunge, a soccer trap, etc. This can be done by 2 students up front, the instrcutor and the helper, both of whom will then be helping students in the class to master the movement. This can be expanded if desired into an outdoors activity, including archery, shotput, or wherever the talents of the class

ENTENDU PAR HASARD

Qu'est-ce qu'ils enseignent?
(Reading comprehension or listening comprehension)
NB: If this is used as oral work, for less advanced students write the possible subject areas on the board to avoid spelling/lexical errors.)

-Courez vite, plus vite! Ne vous reposez pas! Courez, ...rez!
-Coupez la grenouille sur la ligne rouge et regardez le coeur.
- Répétez après moi, "sur, coeur, leur."
- Chantez plus fort, plus fort! Et écoutez la mélodie.
- Lisez l'acte premier de "L'avare" de Molière.
- Voilà l'hexagone! Combien de côtés a-t-il?
- Levez les bras. Et puis, sautez une fois, deux fois, trois fois, quatre fois. Bien, baissez les bras, lentement, avec la musique et...pliez-vous comme ceci.
- Dites-moi, s'il vous plaît, les causes principales de la Revolution américaine de 1776.
- Quels sont les éléments de l'eau?
- Non, non, non! C'est trop fade. Avec passion, sentiment. Comme-ci; "Je te déteste, Robert! Tu es bete!" Alors, encore une fois, s'il vous plaît!
- Répétez après moi, "Good morning, sir. How are you?"

ÊTES-VOUS EN BONNE SANTÉ?

	Oui	Non
Je mange trois fois par jour.		
Je bois de l'eau et du lait.		
Je ne bois ni vin ni bière.		
De fais du sport 2-3 fois par semaine.		
Je ne fume pas.		
Je dors au moins 7½ heures par jour.		
Je peux courir 25 mètres sans respirer fort.		
Je reste calme devant les problèmes.		
Je mange de la viande, des fruits et des légumes tous les jours.		
Je vais chez le médecin tous les six mois.		

(Oui = 1 Non = 0)

10 Magnifique! Vous dever avoir la santé de l'athlete professionel!!

8-9 C'est si bon! Vous êtes sans doute en bonne sante!

6-7 Comme-ci, comme-ça.

4-5 Ne jouez ni au futbol ni au tennis, surtout au soleil!

0-3 Pauvre ami! Vous étiez, êtes ou serez très malade. Attention à votre santé!

MON -(CE)- SON -(VOTRE)

CE-MON

Use the full-page illustrations, Visuals A and C.

Less advanced students:

Comment sont (e.g.) ses yeux?

Ses yeux sont bleus.

Et comment sont vos yeux? Mes yeux.....

More advanced students: Les yeux?

Ses yeux sont bleus, mais mes yeux sont...

SON-MON

After this drill, give students lists of questions; you may wish to make up your own; let a committee of students make them up, if you prefer.

Fill in different student names as indicated so that not everyone is asking the same person the same question. Give them a certain amount of time and let them mingle freely trying to fill in their questionnaires. Let them later read their answers aloud. One interesting way to do this is to ask, "Qu'est-ce que nous savons de (e.g.,) Mary Smith?" Then the students who have asked some question of Mary Smith can all volunteer their various bits of information.

QU'EST-CE QU'ON DIT?

*Let students imitate the gesture and guess what the meaning is.

*Il fait les gros yeux.
*Il fait la fine bouche.
Il met les pieds dans le plat.
*Il dort sur les deux oreilles.
C'est une tête de bois, lui.
Il court a corps perdu. Il vient ici à toutes jambes.
La voiture lui coûte les yeux de la tête.
Il m'a soufflé le livre.
Il a un oeil au beurre noir.
Qui t'a poché l'oeil?
Il fait la tête à sa femme.
Ne soufflez pas mot!
Elle me fait les yeux doux.

Le premier jour de l'annee, nous disons tous que nous allons faire peau neuve.

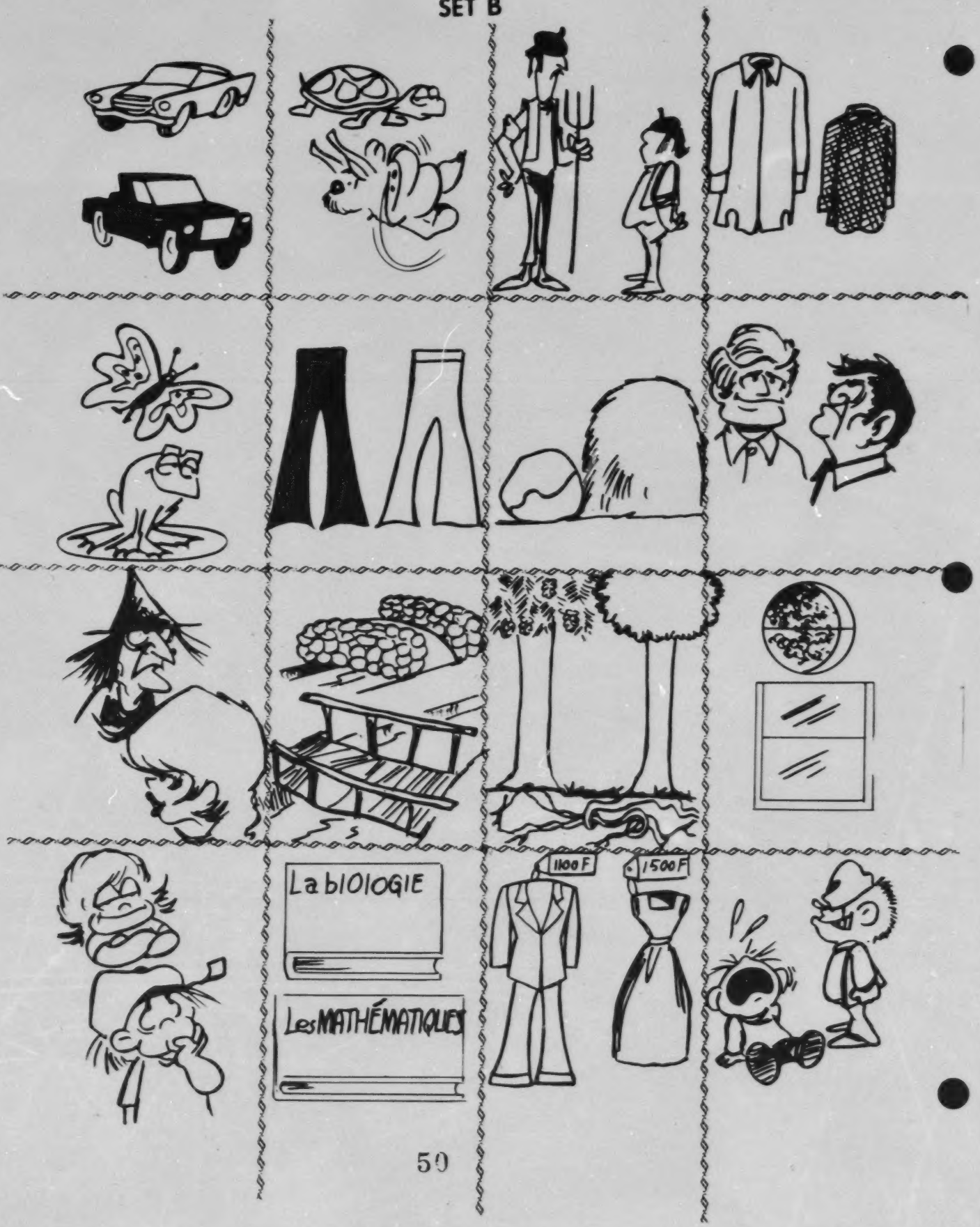
C'est une tête brûlée, lui

Il a les nerfs à fleur de peau.

SET A

LES CHEVEUX
LA TÊTE
LE VISAGE
L'OREILLE
L'OEIL/LES YEUX
LE NEZ
LA BOUCHE
LES DENTS
LES DOIGTS
LE COUDE
LE BRAS
LA MAIN
LE CORPS
LA JAMBE
LE GENOU
LE PIED
LE COEUR

SET B



5
Les femmes connaissent la mécanique!

SUGGESTED VOCABULARY

alors
maintenant
rouler
conduire
freiner
jouer
l'aspirateur
réparer
la cuisine
le moteur
connaître
savoir
le marteau
le tournevis
marcher
la mécanique
les tenailles
le carburateur
le fil
le levier
l'interrupteur
donc
C'est de la chance.
  avoir de la chance
Chut!
Encore, Pas encore
On va voir
cassé
remonter
  r-- l'électricité
la machine à coudre
l'ingénieur
le réacteur
tout de suite
J'arrive dans 5 minutes

l'attirail
attendre
encore
une panne
la télévision; le téléviseur
la lampe
l'électronique
la machine à laver
la machine à sécher; la sécheuse automatique
le fer à repasser
la radio
le rasoir électrique
le grille-pain
le phonographe, l'électrophone
l'ampoule
la machine à écrire
le réveil électrique
le lave-vaisselle
le sèche-cheveux
la cuisinière

SUGGESTED GRAMMAR EMPHASIS

Direct objects and their placement
savoir/connaître
il faut

Il se les roule!

DIRECT OBJECT PRONOUNS

- Suggested patterns for practice:

  Avez-vous un tournevis? Le voilà.
  des ciseaux? Les voilà.
  etc.

  Donnez-moi un tournevis. Je vais le chercher.
  des ciseaux. Je vais les chercher.
  etc.

  La radio ne marche pas. Je la repare.
  La lampe est cassée. Je la repare.
  Ces tenailles sont cassées. Je les....
  etc.

  OR, for same cues above:
  Il faut le réparer.

- Visual Set A may be used for a student response about the broken item pictured; he will say 2 sentences:

  Le téléviseur ne marche pas. Il faut le réparer.

  This is also useful to emphasize the distinction between cassé and ne marche pas.

- If additional practice is desired, use any of the previous visual sets with multiple items (such as Visual Set A in Chapter 2) and ask:

  Voyez-vous (e.g.,) une chemise rayée?

  to which the student may answer either:

  { La voilà.
  { Je ne la vois pas.

  Or, to practice a different pattern, ask

  Voulez-vous me montrer une chemise rayée

  to which the student may answer, depending on whether or not the item is pictured:

  { La voilà.
  { Je vais la chercher.

QU'EST-CE QU'IL FAUT?

Using Visual Set A, let students practice their mechanical vocabulary and knowledge by the following pattern:

Le téléviseur ne marche pas. Savez-vous le réparer?
Oui, je sais le réparer, mais il faut (e.g.) un tournevis.
(Student will choose an appropriate tool.)
Continue with other items from Set A.

SAVOIR-CONNAÎTRE

- One way to practice this distinction is by means of partial sentences: begin first with complement cues and let students make the correct sentence:

  nager — Je sais nager.
  Pierre — Je connais Pierre.
  la biologie — Je connais la biologie.
  réparer des fils. — Je sais .....
  etc.

  Variation: Make the statement, J'apprends à (e.g.,) nager. Response: Moi, je sais nager.
  J'apprends la biologie. Moi, je connais...

- Written or oral practice: Indicate which of the two kinds of knowing is to be used. Then give students a subject and let them make the sentence:

  Mon père/connaître — Mon père connaît la mécanique.
  Nous les étudiants/savoir .....

- Either by giving cues (chez Pierre, la plume, au lac), by asking the question Est-ce que vous...(allez chez Pierre, ..au lac, ...avez une plume?), or by using any of the visual sets that picture places, let students include in their response an appropriate parce que clause that uses correctly either savoir or connaître.

  Example:
  Oui, je vais chez Pierre parce que je le connais.
  Oui, j'ai cette plume parce que je sais écrire.
  Je vais au lac parce que je sais nager.

JE CONNAIS LA MECANIQUE

Using Visual Set A, let one student speak 1) as the customer, whose appliance is not working and who consequently cannot do something: Example: La television ne marche pas. Je ne peux pas regarder L'Homme Invisible.
2)The other student will answer, "Alors, j'ai besoin d'un tournevis (if that would be appropriate to fix that particular item). Voilà! La télévision est reparée."

Activity: For two actual appliances (an old iron, an old toaster, an old watch, etc.) write out in an equal number of steps what is needed to repair or re-construct them. (If you need help, most shop teachers are pleased to give assistance.) Then let a team of boys compete against a team of girls to see who can indeed understand la mecanique better.

Simplified version: If the actual appliances are not feasible, write out instructions in the same way; have two sets of each kind of instruction. Now scramble the order of the various steps. Give one scrambled set to the boys, one to the girls; who can get them in the right order first??

CONVERSATION: THE MARVELOUS MACHINE

What does it do? How does it work? Let students explain this marvelous machine in Visual B. Where does the process start? Where does it end?

This may be done by letting one student begin with one sentence, and letting other students add to the process one by one. Or, pairs or small groups of students may want to work out their explanation and then present it to the class.
If students enjoy this activity, they may wish to draw up plans for their own fantasy machine and explain how it works and what it does.

DEMONSTRATION

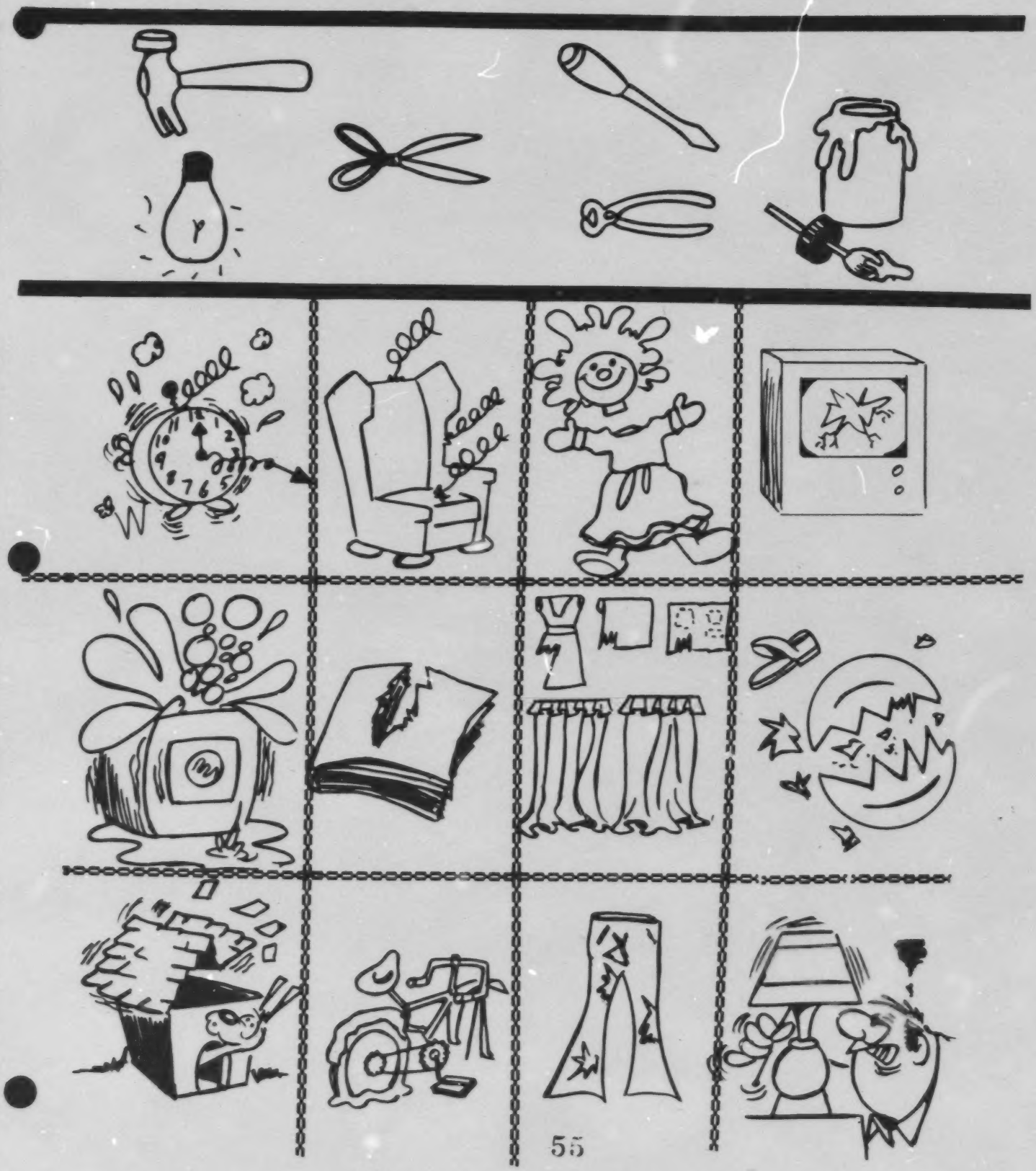
Let students demonstrate to the class and give directions on how to make one simple item. Suggestions for such items: a paper glider, a crow's foot with string, wall silhouettes, a good slingshot, cootie catchers, origami animal, a kite, paper doll chains, spool-and-rubber band toy. For the more mechanically competent, a bird house, an easy model, a wooden toy boat, etc.

DIRECT OBJECT PRACTICE
(Oral or written)

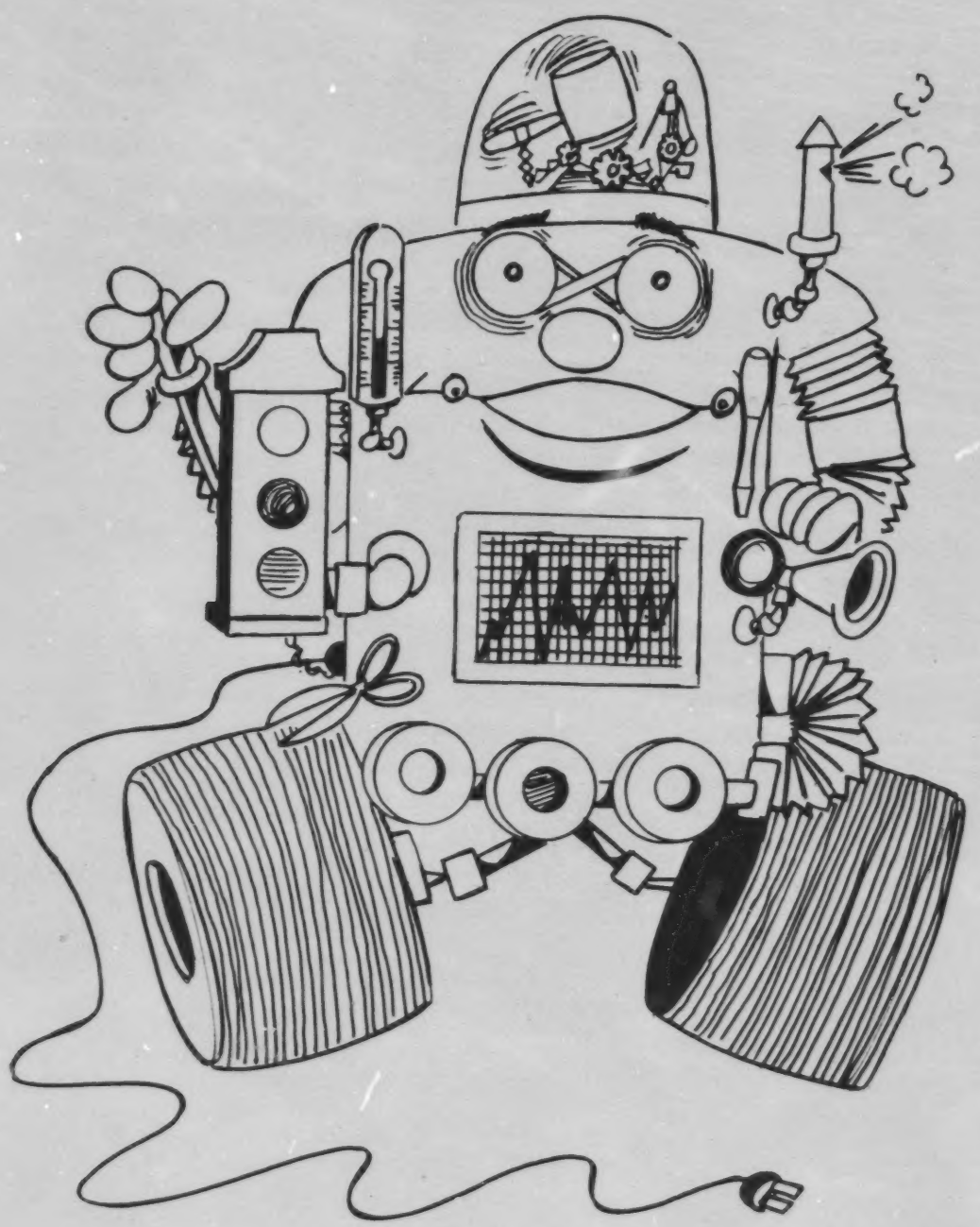
The student makes two decisions: first as to whether there is already such a machine, and secondly, as to whether or not he wants one. His response will consist of two parts: connected by et or mais:
Elle (Il) existe OR ...n'existe pas
Je la (le) voudrais OR ...ne la ....pas.

une machine qui joue des disques
une machine qui fait des leçons de français
un véhicule qui a 4 roues et un moteur
un appareil qui agrandit les petites choses
un réparateur automatique pour les machines à écrire
un changeur automatique qui change en or les arbres et les fleurs
un véhicule qui va sous l'eau
une machine qui fait des photos
une machine qui montre des photos
un appareil qui fait la lessive
un interrupteur qui prend toutes les ampoules de la ville
un appareil qui analyse l'amour
une machine qui lave les fourchettes et les assiettes
un véhicule qui va sans conducteur chez vos amis
un appareil qui change des champs secs en bois verts et tropicaux
un chef automatique, avec des boutons pour choisir un plat français, un plat mexicain, un plat allemand, etc.

SET A

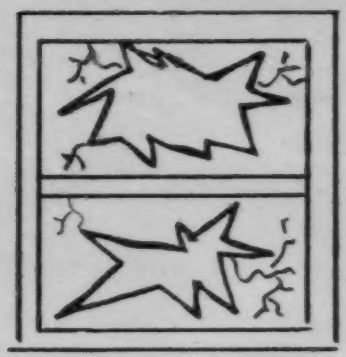


SET B



QUI A CASSE ?

6



le journal
la chambre
la balle, le ballon
la glace
le vase
quelque chose
la vitre
le vitrier
le coup
le plumeau
le roman
  le roman policier
le vent
la bonne
l'église
la cathédrale
la vitrine
le vitrail
un verre de contact
le verrier
une équipe
un joueur, une joueuse
la plume
  nom de plume
  homme de plume
le crime, le criminel
l'inspecteur, examiner
l'investigation
la victime
le témoin
  être témoin de
le meurtre, le meurtrier
prémédité
le vol, le voleur

casser
jouer
emporter
tuer
assassiner
voler
gagner
perdre
mentir
chercher
trouver
accuser
soupçonner
  le suspect
kidnapper
  la rançon
mourir, mort
Faites donc
  attention
quelque chose
avec quoi
peut-être
déjà
J'en vous veux!
ancien
Bonne chance!
chanceux, -euse

SUGGESTED GRAMMAR EMPHASIS

Passé composé
Optional: present tense, commands for tu verb forms**
vous/tu distinction

LE COUP

un coup de téléphone
un coup d'état
le coup de foudre
un coup d'oeil
un coup de grâce
un coup de fusil

QU'EST-CE QUE LE FRANCAIS VEUT DIRE?

Ce joueur va comme le vent!
L'homme intelligent sait prendre la balle au bond.
Quelle mouche te pique?
Quelle colère! Vous me casser la tête!
Tous les hommes habitent dans une maison de verre.
Ah, cette Madame Pompadour! Voilà une femme qui a cassé les vitres dedans son temps.
Quel bon étudiant! Il se casse la tête.

**If students are insecure in passe compose, delay until Chapter 9 lengthy drills on tu verbs.

TU COMMANDS AND VERB FORMS

NB: If students are not somewhat familiar with the passé composé, it is not recommended that tu verbs be stressed at this time. Instead, simplify the following activity to eliminate the verb or limit it to one pattern (Qu'est-ce que tu fais? OR Qui es-tu? OR Comment t'appelles tu? OR.....).

Review with students the tu/vous distinction; ask them which they would use with the following people:

le motard
Louise, la cousine de ton ami Pierre
Gaston, le cousin de ton ami Pierre
le professeur de l'université
la vieille dans le parc
ta tante
le nouveau mari de ta tante
le garçon dans le restaurant
cette jeune fille très jolie dans le magasin
un enfant perdu
le mouton de ta tante
la bonne de ton oncle

Assign roles to students as Un vieux and Un enfant; false beards and rattles can add interest. With roles assigned, start with some single question for students to ask each other, using the appropriate form: e.g. Comment allez-vous/Comment vas-tu?

Roles can be reenforced by having students address each other either as Monsieur.... or as Jean (for example). Change roles and continue.

When students are comfortable with this change, let them practice tu form verbs in the present tense by asking other questions within their vocabulary, "Qu'est que tu fais? (écris, regardes, portes, achètes, etc.)"

Give a student a command that he can respond to with his own specific activity, and then ask other students what he has done, or let him ask so that they can respond with a tu form.
Example: Jean, dis quelque chose.
Jean, écris quelque chose.

Then, Marie, qu'est-ce que Jean a écrit?
(response: Jean a écrit son nom.
OR Jean asks: Qu'est-ce que j'ai écrit?
(response: Tu as écrit ton nom.)

PASSE COMPOSE

If students are not at all familiar with the tense, the teacher will want to do some basic pattern drills on regular verb patterns, and include some written practice. Otherwise, conversational questions based on regular verbs used thus far is a good way to begin:

Avez-vous mangé? Oui, j'ai mangé.
Où avez-vous mangé?
Qu'est-ce que vous avez mangé?
Où avez-vous nagé?
Qu'est-ce que vous avez pêché??
etc.

Regular verbs used in this supplement thus far are:
pêcher, manger, nager, chercher, ôter, couter, fumer, porter, déjeuner, adorer, détester, laisser, regretter, goûter, commander, montrer, regarder, s'oublier, baisser, lever, sauter, rapporter, toucher, plier, souffler, respirer, tousser, éternuer, freiner, jouer, réparer, casser, remonter, laver, sécher, danser, admirer, croiser, attaquer, emporter, tuer, gagner, plumer, chercher, trouver, arrêter, tourner, rouler, marcher approcher, bouger.

Some kind of comprehension and/or written practice is suggested at this time to make sure that students can distinguish what is being said between e.g., manger/mangez/mangé. A quick drill is to give them a paper with all three forms of 10 different verbs on it:

1. manger mangez mangé
2. acheter achetez acheté

etc.

Then read a sentence, and have them circle which of the three is the correct written form. Or, use a simple Dictée, or a "Write a sentence with..." exercise, which will require the student to write the form rather than just circle it. Sample items:
"manger: A quelle heure voulez-vous manger?"
"jouer: Est-ce que vous avez joué au tennis?"
etc.

QUI? QU'EST-CE QU'IL A FAIT?

Let one or more students pantomine an action. Ask the others, "Qu'est-ce qu'il a a fait?" If no one guesses, the actor should be able to explain ("J'ai ...") thus keeping student creativity within the bounds of vocabulary. The activity can also be done with teams, as in charades, using either one action or a short series of actions.

QUI? A similar activity that can also be played by the whole class or in teams has one or more students leave the class. During their absence, other students "commit a crime." The students who have not witnessed the crime must then come back into the class and, through a series of questions (using passé composé) guess who committed the crime, what the crime was, and who was the victim.
Their guessing can be guided be some kind of question format:

- Opposing team gives non-clues
- Class gives "yes" and "no" answers (to all but direct questions); if several students are investigating the crime, one student may continue asking questions until he gets a "no" answer, which causes him to lose his turn.

Nous sommes arrivés--Je suis arrivé

Use Visual Set A, and let students tell as many things as they can about what they did at the place pictured. This can be add-a-line, or team competition as well as individual answers. (Restrict être verbs to the one pattern with arrivé.)

AVEZ-VOUS...

...lu les romans policiers de Simenon?
...vu les films policiers d'Henri Clouzot?
...vu Peter Sellers dans le rôle d'un autre Clouzot?

QUI L'A TUE?? VOUS ETES L'INSPECTEUR

Use the following story for practice in the passé composé. When students have worked with the events leading to the murder (reading, question-answers, etc.), let them make up their own solutions that include 1) the incriminating piece of evidence 2) the name of the murderer and 3) the motive. They may wish to explain, on the basis of what their investigation has revealed, why the other suspects have been eliminated. NB: there is no "right" answer; the telltale clue is to be supplied by the student.

He may write this in form of a composition:
Je suis l'Inspecteur... Je suis arrivé à la maison de Monsieur Pointeau .....
J'ai trouvé.... (etc.)
Or small groups of students may work out their solution for oral presentation to the class.
Or a type of add-a-line activity can be used: one student tells what clue was found; the second student tells to whom that clue points; the third student explains why that person had motive to commit murder.

FURTHER CONVERSATION

Advanced students may enjoy retelling, or reporting, some favorite detective-type TV program, either one they remember or one that they have watched the night before just for that purpose. This is not recommended for students unfamiliar with the imperfect tense, unless they are held to a very simple format. (Example: a questionnaire to fill out:

Qui est mort?
Comment est-il mort?
Qui a trouvé le cadavre?
etc.

Students might want to help compose a questionnaire that covers the vital facts pertinent to any crime investigation.

LE MEURTRE

8:00 A.M. La bonne, Annette, a amené la petit déjeuner dans la chambre de Monsieur et Madame Pointeau. Elle a entendu une querelle. "Encore une fois!" a pensé Annette. "Pauvre monsieur. Comment est-il possible qu'un homme si beau, si sympathique, et si riche s'a marié avec un femme si fade?" Puis la bonne a fermé la porte, et elle est partie.

8:15 A.M. "Tu ne veux que mon argent," a dit Gastnn Pointeau a sa femme.
"Je n'ai que ton argent," a repondu sa femme Cécile. "Il y a une grande difference."
"Toujours la même chose," Gaston a repondu.
"Pas toi," Cécile l'a accusé. "Toi, tu as toujours besoin d'un changement, quelqu'un de plus beau, de plus adorable. De plus jeune!"
"Tais-toi! Tu me casses la tête!" Et Gaston, quand il est sorti de la chambre, a donné un grand coup a la porte.

9:00 A.M. Gaston Pointeau est arrivé a son usine. Il désire parler avec Daphné Duval, son ingenieur en chef. Daphné et Gaston s'aiment, mais Daphné lui a dit qu'elle part pour les États-Unis. "Je ne lasse de cacher notre amour. Tu ne peux pas choisir, et moi, je ne peux pas survivre."

9:15 A.M. "Où est Mademoiselle Duval?" Gaston a demandé a sa secretaire, la petite Pauline Beauchamps.
"Elle parle avec l'architecte, Pierre LeBlanc," Pauline a repondu.
"Pourquoi est-il toujours là?" s'est demandé Gaston. "Pourquoi parle-t-il toujours avec Daphné?"

11:00 A.M. Pierre Leblanc, l'architecte, a reçu un coup de téléphone.
"C'est moi, Cécile, mon cher. Je te rejoins à 13 heures, au Château d'Argent."
"Impossible, Cécile. Je ne peux pas. J'ai beaucoup à faire. La nouvelle fabrique de ton mari..."
"Écoute," a dit Cécile d'un ton aigre. "Je t'ai dit, si mon mari savait que toi et moi..."
"Il ne sait rien," a insisté Pierre.
"Pas encore." Il y a eu une pause. "À 13 heures?"
"Bien." Pierre a raccroché et a donné un coup de poing sur son bureau.

16:00 P.M. Cécile est arrivée au bureau de son mari. Elle n'a pas trouvé Gaston, mais elle a trouvé la petite Pauline dans le bureau. Pauline est étonnée. "Monsieur Pointeau n'est pas ici, Madame."
"Je comprends. Et Mademoiselle Duval? Est-elle aussi sortie?"
"Je ne sais pas, Madame. Je ne l'ai pas vue."
Cécile Pointeau a ri aigrement. "Vous êtes la secretaire parfaite. Discrète. Gentille. Mon mari a toujours de la chance!"

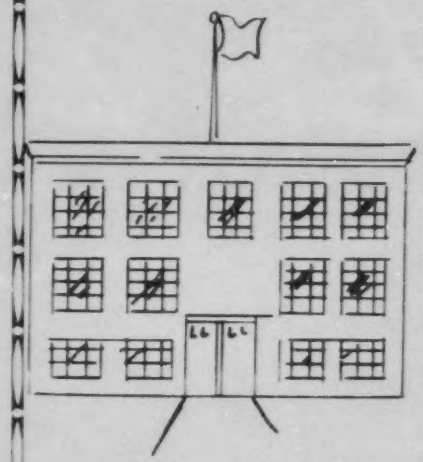
18:00 P.M. Pauline Beauchamps est arrivée chez Jean Duval. Jean est un motard. Pauline lui a apporté le projet secret de la fabrique de Monsieur Pointeau.
"Est-ce que tout s'est bien gagné? Personne t'a vue?"
"Seulement Madame Cecile, mais cela n'a pas d'importance. Elle ne comprend rien aux affaires."
"C'est une femme dangereuse." Jean a dit.
"Comment le sais-tu?" la petite Pauline a demandé.
"Ma soeur m'a parlé d'elle. Elle a gagné la confiance de Monsieur Pointeau, et il lui a dit beaucoup de choses de madame Cécile.
"Et notre travail? Pouvons-nous bien continuer?"
"Mais oui. Avec le projet secret, tout va bien, ma chérie. A moins que...A moins que la madame Cecile.... Hmmmmm."

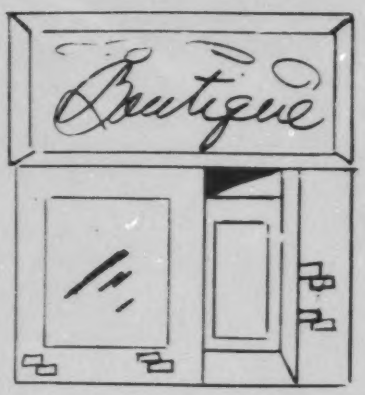
20:00 Gaston Pointeau est arrivé chez lui.
"Bonsoir, Monsieur Gaston," Annette lui a dit d'une voix douce.
"Bonsoir, Annette. Et Madame? Est-elle dans sa chambre?"
"Oui, ou... je ne sais pas, monsieur. Je suis sortie, et quand je suis arrivée, j'ai vu la voiture de madame dans le garage, mais je n'ai pas vu madame."
"Bon. Cecile? Cecile? Mon Dieu, encore une fois elle pique la mouche."
Gaston et la bonne entrent dans la chambre.
"Oh, mon Dieu!" s'est écrié Annette.
Cecile Pointeau est sur une chaise. Il y a du sang partout
Un chien d'or, très lourd, est à coté du cadavre.

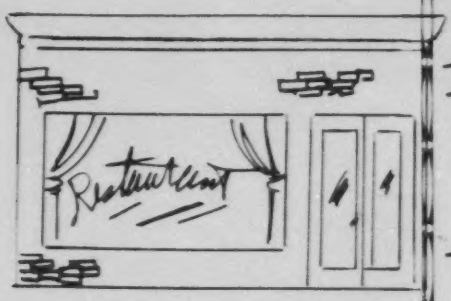
Qui est-ce qui l'a tuée?

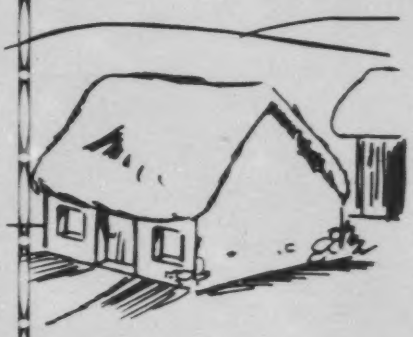
It is up to you to search the house, find clues, and decide who killed Cecile and why--and how. Was Annette right about Cecile and Gaston? What was the secret project? Was Daphne being honest with Gaston? Did Gaston know about Daphne's brother? How does Pierre Leblanc fit into the web of motives? Why is Pauline stealing secret projects?

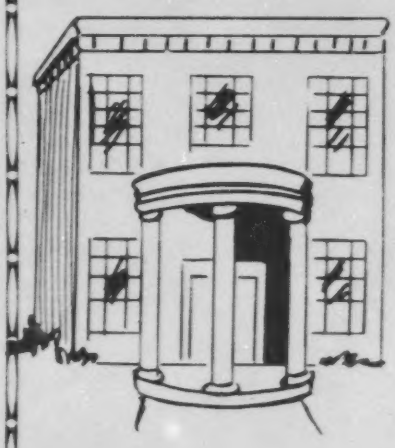
SET A











NE BOUGEONS PAS

7

danser
le soldat
lire
approcher
la photo, photographier
C'est combien?
D'accord
le mousquetaire
le grenadier
aimer mieux
la place
la moustache
la barbe
voir
ouvrir
sourire
bouger
la lèvre
le sac
la chaise
Vous permettez, mademoiselle?
Je vous en prie.
le marquis
le bal
le chevalier
Moi non plus.
fine/gros
aux joues
le château
la tour
admirer
se défendre
sortir
faire un film, filmer
le paysage
pleurer
l'épée
croiser le fer avec...
faire de l'escrime
attaquer
le pont-levis
le prince
mauvais, méchant
le sorcier
le comte
le (la) complice
combattre, se battre contre

SUGGESTED GRAMMAR EMPHASIS

Third person plural verbs,
present tense
leur
eux: as direct object
ce sont eux qui.....

CONNAISSEZ-VOUS??

Cendrillon
La Belle au bois dormant
Contes de ma mère l'oie
(Charles Perrault)

AIMEZ-VOUS CHANTER?

Sur le pont d'Avignon

Le Cadet Rousselle

DE with instrusive adjective

Use Visual Set A from Chapter 2 in the following pattern:

Avez- vous des (e.g.) chemises?
Oui, nous avons de belles chemises.

(Let students supply any appropriate adjective themselves. Whether or not a preliminary drill is needed depends on how advanced the students are. Preliminary drill pattern may be kept very simple:
des chemises -- de belles chemises
des chevaux -- de beaux chevaux
des grenouilles -- de belles grenouilles)

If further practice is needed, use some other visual, e.g., Set A from Chapter 1, again letting students supply their own appropriate adjective while making the correct pattern change. New question may begin, "À votre zoo,.avez-vous des...?

REENACTMENT SUGGESTION

Le photographe: Let one or more students be the photographer(s), while others are the customers. There will be several costume items from which the customers will choose; if possible, the items should be such that an intrusive adjective is possible:
Voulez-vous des chapeaux? Oui, nous voulons de petits chapeaux.
(de grosses moustaches, etc.)
Items can be simple--gloves, hats, masks, old scarves, old jewelry--or can be old clothing, split down the back for fast change.
The alleged purpose of the picture can be entertainment, as in the dialogue, "showing off" to far away relatives, or making a commercial snapshot; for the latter, the advertising agent and his client would also have much to say on how the photograph was posed.

For the very ambitious, a simple TV commercial can be filmed.

THIRD PLURAL VERBS IN PRESENT TENSE

If needed, a verb form drill may begin the activity; a series of regular verbs should be drilled first before drilling irregular forms. If students are very weak on these, the irregular forms should be limited to not more than 6 or 7.

→ Question-answer drill:

Qu'est-ce que ce chevalier lit?
Ici les chevalier lisent des romans.

Students supply appropriate object.

→ Now, using Visual A, let students supply freely a sentence using the third person plural by asking Qu'est-ce que (e.g.,) les chevaliers font?

→ This can be used also as a written drill, letting them write a description of what is happening in the picture.

LEUR

Extend the discussion of Visual A to include questions about the people that will elicit the use of leur(s):

Comment sont les moutaches des chevaliers?
Leurs moutaches sont...
Comment sont les jupes des dames désolées?
Leurs jupes sont longues.
Qu'est-ce qu'ont les cheapeaux des chevaliers?
Leurs chapeaux ont des plumes....
etc.

Further work with leur and third person verbs: anticipate Free Conversation by turning to Visual B and letting students give a sentence about the domicile or daily life of members of these groups.

COVER THIS STRIP

WITH COLOR A

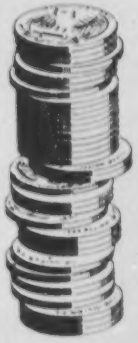
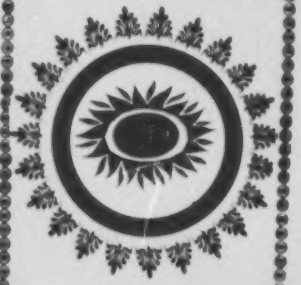
COVER THIS STRIP

WITH COLOR B

COVER THIS STRIP

WITH COLOR C

Turn page for instructions
on using these Fortune Telling
Cards

Un certain projet	Coïncidence pure	Une jeune fille	Une vieille	Un jeune homme	Un vieux	L'AGENT
Un changement	Une surprise	Le bonheur	Le malheur	Le début	La fin	LE RESULTAT
Un voyage	L'amour	 L'argent	L'amitié	 Ton désir secret	Le travail	LE SUJET

LA DISEUSE DE BONNE AVENTURE

PREPARE CARDS: Back the fortune-telling cards visual with three strips of colored construction paper as indicated, so that each type of card--des sujets, des agents, des résultats,--are distinguishable when face down. Then cut along the lines to make 18 separate cards.

SELECT CARDS: Let the student or "customer" select one card of each color.

CARD READING: The cards combine to predict the future. Read the sujet card first: "Mais oui, il s'agit de (un voyage, l'amour, l'argent, l'amitié, ton désir secret, le travail).
Next, referring to the agent card, say, "A cause de (une coincidence pure, une jeune fille, un certain projet, une vieille, un jeune homme, un vieux)...
Next, add the information from the résultat card with "...il arrive (un changement, une surprise, le bonheur, le malheur, un debut, un fin).

EXAMPLE OF A WHOLE FORTUNE: Ah, mon ami, il s'agit de l'amour. A cause d'un jeune homme, il arrive un changement.
Ah, très bien, il s'agit d'un voyage.
Ah, à cause d'un certain projet, il arrive un début.

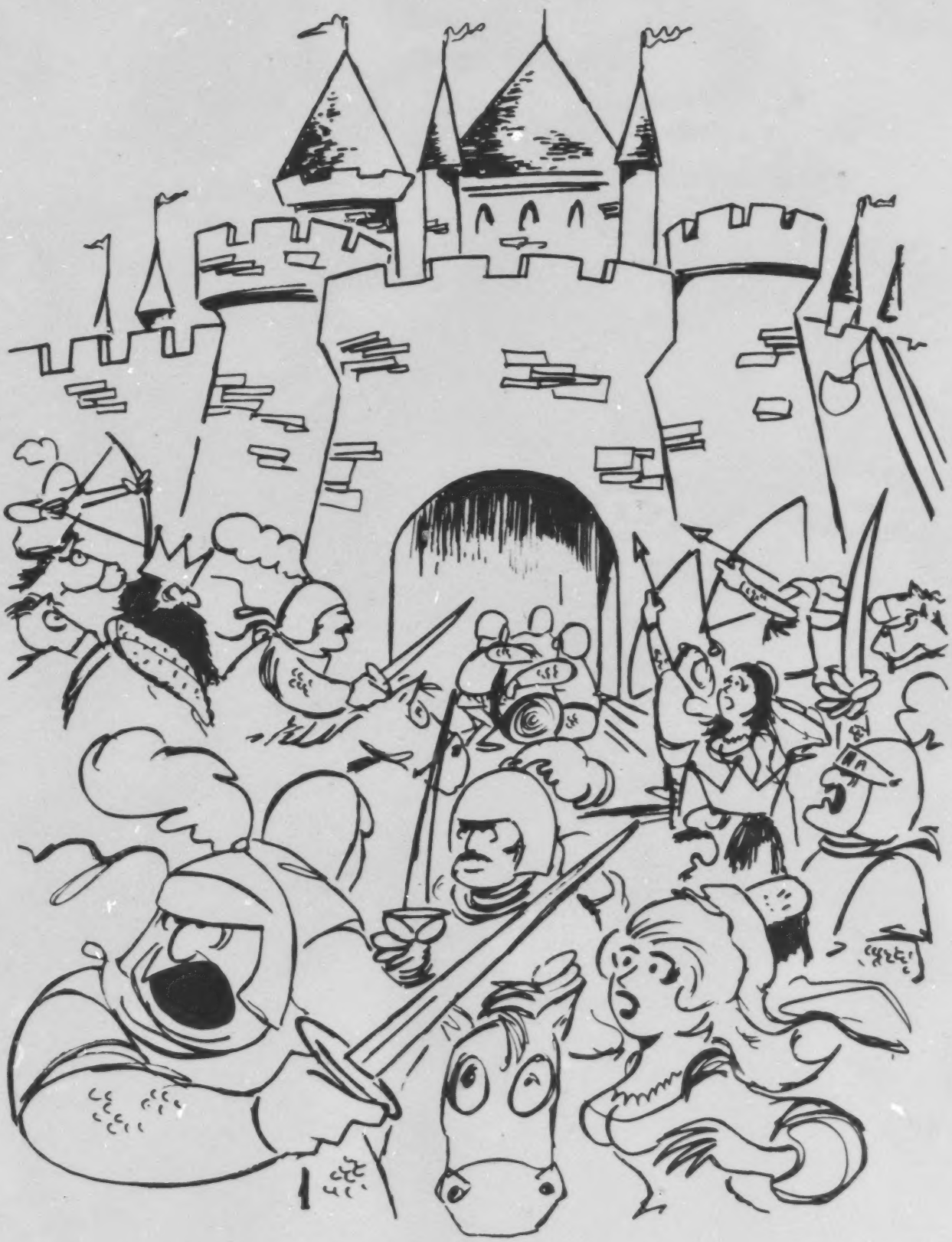
Depending on how advanced the students are, further comment can be added to the simple pattern; for example, in the first example above, one could ask, "Est-ce que vous êtes jaloux? Est-ce que votre amie est populaire?" etc. in the standard fortune-telling tradition. However, the simple pattern will enable even beginning students to learn to tell each other's fortunes with these cards.

COURAGE, DE L'AMOUR

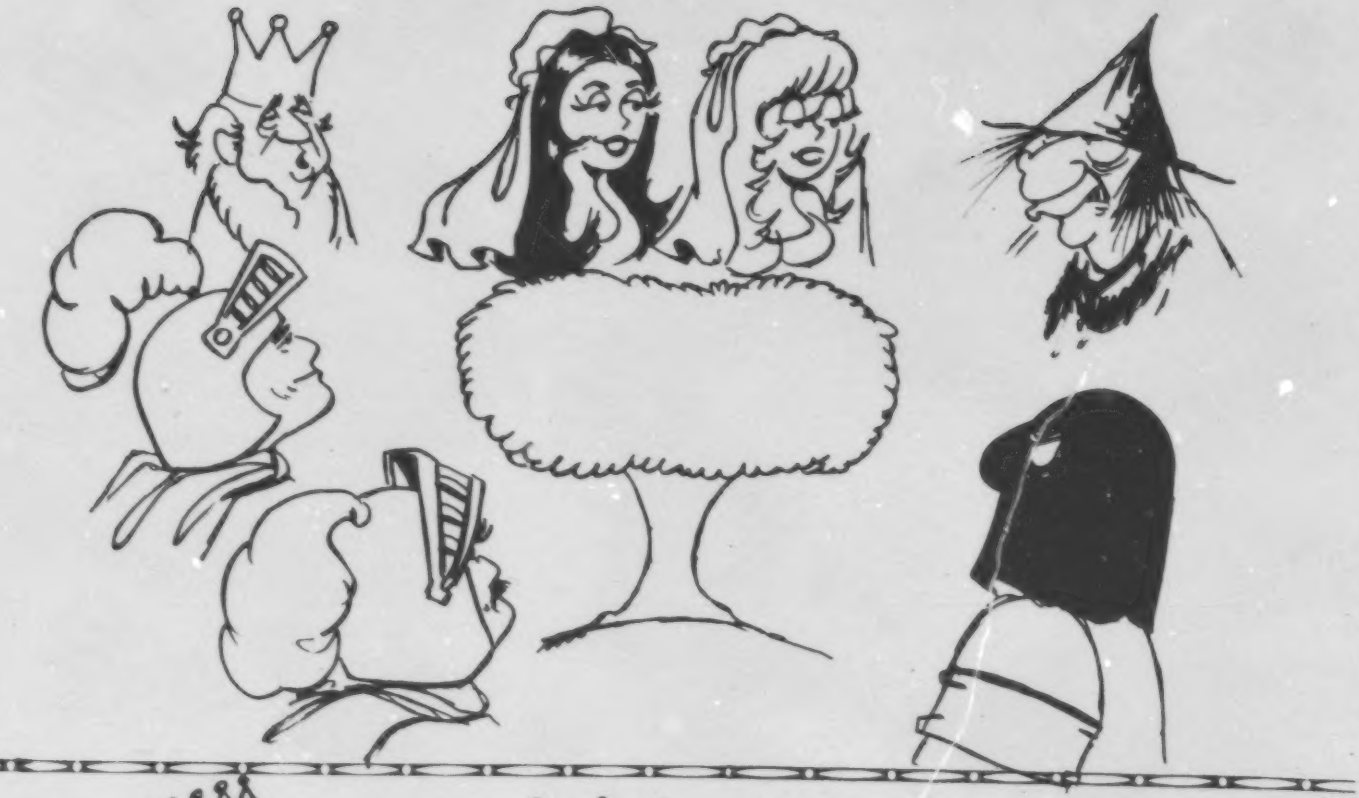
Free conversation or composition

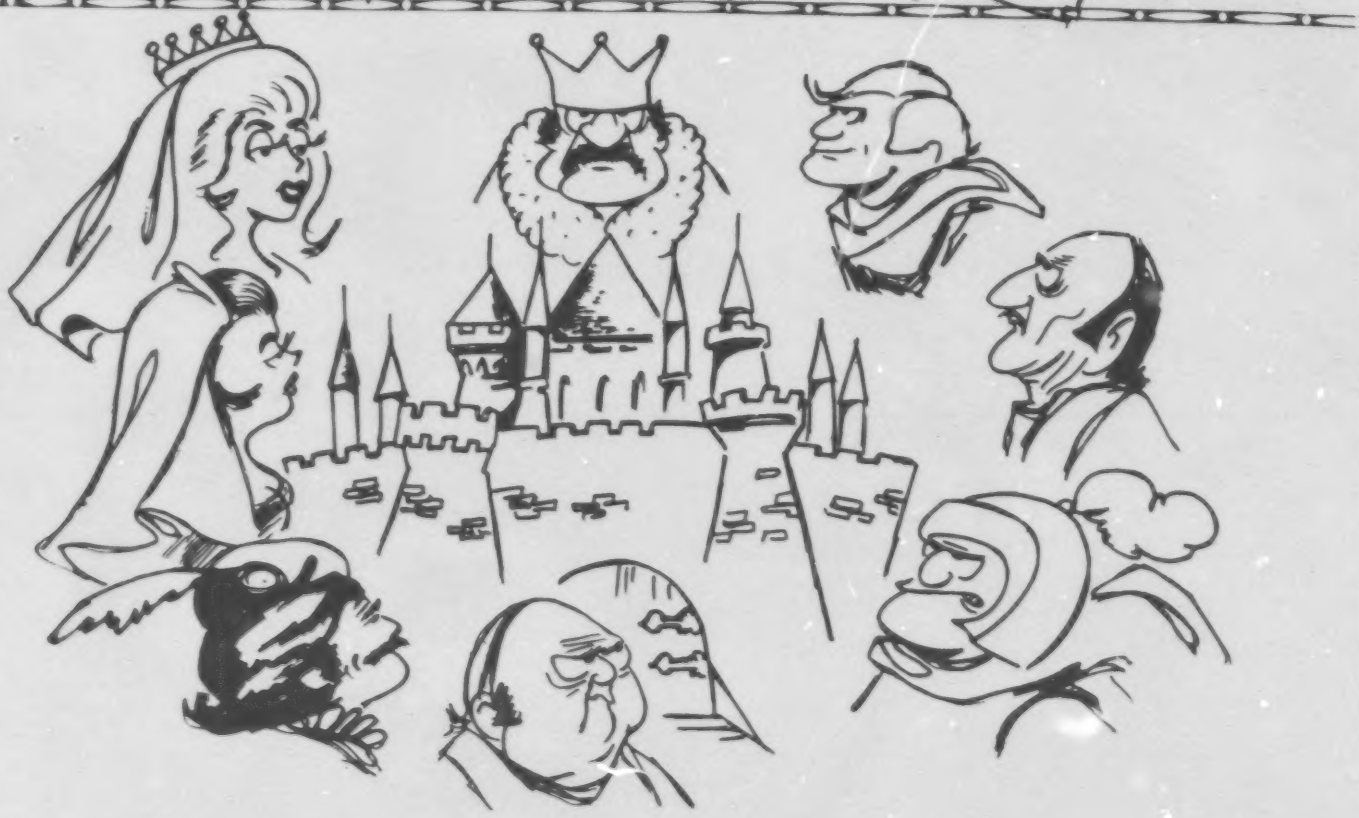
Visual Set B is for free conversation (or composition, if preferred) that involves making up a story from the characters given. This can be done by add-a-line, by different student groups each working separately and then comparing their stories, by letting one student begin with one sentence, written on a paper--paper is then folded down so that the sentence does not show, and the next student adds a sentence; at the end, a nonsense story can make for very good reading.

SET A



SET B





8

A LOUER

dormir
  s'endormir
fermer; f---- la radio, la lampe
le sommeil
mettre: m-- la radio, la lampe
réveiller
les gens
la ville/ la campagne
les vacances, passer de bonnes...
la poire
la pomme
se coucher
la salle à manger
la cuisine
le drap
la chambre
la salle de sejour
le hall
la porte-cochère, le garage
le dressing room
les W.C.
le lit
la chaise
le fauteuil
le sofa
au soleil
l'écurie
l'évier
la pompe
charmant
frais, fraiche
la lampe à pétrole
le parfum, l'odeur
  sentir
signer
le confort
le gaz
l'eau courante; l'eau chaude au robinet
X mètres de haut, de large
le bruit
l'étage
merveilleux
l'ascenseur
l'oiseau
se baigner
  salle de bains
se laver (le visage)
faire (la vaisselle, la lessive)
  f--- du camping
    du caravaning

LES VILLES

la Ville Lumière
la ville champignon
la ville satellite
villes jumelées

LES GENS: Can you match them to the place where they work?

gens de lettres	sur le bateau
gens d'affaires	au bureau
gens d'Eglise	au tribunal
gens de la presse	à la cathédrale
gens de la mer	au bureau du Monde
gens de robe	chez eux

SUGGESTED GRAMMAR EMPHASIS

More on the passé compose
Reflexive verbs

dedans/dehors
s'amuser
  recevoir (des amis)
s'habiller
brosser
se raser
se délasser
se reposer
le sous-sol
se peigner

LES SALLES Can you match them to their purpose?

la salle d'armes	on y fait de l'escrime
la salle d'écoute	on y apprend le francais
la salle d'attente	dans le navire
la salle de police	on y met des mauvais sujets
la salle des machines	on ecrit le journal du matin
la salle de rédaction	on y montre de nouveaux produits
la salle de spectacle	on y montre de nouvelles voitures
la salle des ventes	on y porte des choses a fabriquer
la salle de travail	on y regarde des films
la salle d'exposition	on attend le docteur
la salle des pas perdus	on y met les ennemis

NON-FILM RELATED QUESTIONS

- Use Visual A, which presents a house plan taken from a French publication and a standard suburban American house. Let students contrast the two, and give information about their own houses:

  Sample questions
  Combien de pièces y a-t-il dans cette maison?
  Combien de chambres y a-t-il?
  Est-ce qu'il y a plus de chambres dans cette maison que dans votre maison?
  Quelle est la plus grande pièce de la maison?
  Est-ce que la cuisine est aussi grande que la salle à manger?
  Est-ce que la salle à manger est plus grande que la salle de séjour?
  Est-ce que cette maison a un sous-sol?
  Est-ce que l'autre maison a un sous-sol?
  Est-ce que le dressing-room est grand ou petit?
  Préférez-vous une maison ou un appartement?
  Préférez-vous une salle de séjour ou un salon?
  Est-ce que cette maison est assez grande pour une famille de huit personnes?
  Y a-t-il de l'eau courante dans la maison?
  Est-ce qu'il y a des chaises dans la maison américaine? Où sont-elles?

- Next, the conversation can extend to ideas about interior decorating:
  Si vous avez un sofa bleu, voulez-vous des fauteils noirs?
  Si vous avez des draps rayés, voulez-vous un tapis à carreaux ou solide?

  More advanced students will be able to describe a whole room decorated to their taste, or describe their ideal house.

- Let students write, in French, a description of their own rooms, or their ideal rooms. Less advanced students may need some structure, such as a list of items to describe.
  Let other students draw these rooms on the board and let the rest of the class guess whose they are.

REFLEXIVE VERBS

Use Visual Set B to make separate cards by xeroxing or thermofaxing. Make several sets.
Mix them up within each set and hand them to a student. Then tell him his situation and have him rearrange the cards in proper order, telling what he does, what routine he should follow, given that situation. Sample situations:

Il est 7 heures du matin
Il est 21 heures
Vous êtes malade et vous allez à votre chambre
Vous sortez de l'hotel
Vous entrez a l'hôpital
Vous allez bien; vous pouvez sortir de l'hôpital

Students may be asked to answer as if they are doing these things indicated on the cards, or as if their friend is doing it (Mon ami..)
Or have them tell another student: Pauvre Jean. Il est malade et doit entrer à l'hôpital. (Reponses then begin, Jean, au début ..., telling him in order what he should do.

PASSE COMPOSE: Continued

It is recommended that work with the passé composé be continued by introducing about half of the following verbs used thus far; selection of pattern groups is strongly recommended.

eu, battu, bu, connu, cousu, couru, dû,
lu, vu, voulu, plu, vendu, attendu, défendu,
perdu, su

pris, assis, mis,
dit, écrit, conduit
menti, ri, choisi
fait, ouvert

As before, questions that contain the irregular verb particularly should give the student the right form during the first level of practice:

Qu'est-ce que vous avez bu?
Où avez-vous attendu votre ami,
dans la salle ou dans le jardin?

This can be followed by an activity such as writing the infinitive or present tense vous form (or je form) on the board --to limit possibilities--and then asking

Qu'est-ce que vous avez fait dans la salle à manger?
(J'ai bu du café)
Qu'est-ce que vous avez fait dans le château? (J'ai battu) etc.

REENACTMENT SUGGESTION

Make up descriptions of houses, as in the want ads. Let some students be landlords, giving them a description or two to be their "house" while other students are given cards stating what their needs are (You are the father of 7 children, and need 2 live-in maids.) If desired, a real estate agency can be added to the activity. Students will go to the various landlords and inquire about their houses for rent until they find something suitable. At the end of the activity time period, students can tell the class what they needed and what they rented.

FREE CONVERSATION SUGGESTION

Debate: Pour le corps et pour l'esprit, la vie à la campagne est la plus saine.

TIPOTER

A French Guessing Game

NB: For less advanced students, first let them answer questions about what is done in the various rooms of the house, including the stable, if desired.

This French game uses the nonsense verb "tipoter" to substitute for the action that the other players are to guess.

Short version: Let students (or teams) ask who, where, what questions such as:
Où est-ce que vous tipotez?
Quand est-ce que vous tipotez?
Est-ce que vous tipotez avec vos amis ou avec votre famille?
etc.

Longer version: Only questions that can be answered by "oui" or "non" may be asked. In this version a) each student may ask a question as called on b) one student continues to ask questions for a given time period, such as 15 or 30 seconds OR c)a student may continue his questioning until he receives a "non" answer.

Two important rules: The "secret" verb should be told to the teacher, or written down by the captain of the team. It should be established at the outset that any one student may make only one direct guess; if the guess is wrong, he may not participate until the next round.

LES MAISONS DE FRANCE

If you have not explored this topic already with your students, you may wish to discuss with them the different types of houses found in the various regions of France, and the apartment or flat which is typical of a majority of urban dwellers. If you have no newspapers, use the ads on the following page for reading, discussion; let students find a suitable house for e.g., a family of four; a married couple; 3 working girls; a family with 3 children, a grandmother, and a poodle, etc.

LE VIEUX McDONALD

Le vieux McDonald a une ferme
I AI I AI O.
Et dans la ferme il y a un mouton
I AI I AI O.
Il bêle ici, il bêle là-bas,
Partout, partout bêle le mouton,
Le vieux McDonald a une ferme,
I AI I AI O.

...Et dans la ferme il y a un chat
...Il miaule ici, il miaule là-bas
Partout, partout miaule le chat...

...Et dans la ferme il y a un chien
...Il aboie ici, il aboie là-bas,
Partout, partout aboie le chien...

...Et dans la ferme il y a une vache blanche,
...Elle mugit ici, elle mugit là-bas,
Partout, partout mugit la vache blanche...

...Et dans la ferme il y a un canard
...Il cancant ici, il cancant là-bas,
Partout, partout cancant le canard...

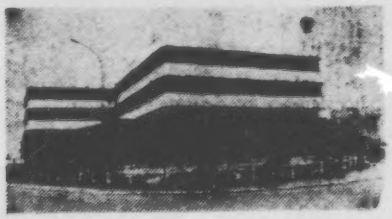
...Et dans la ferme il y a une poule,
...Elle glousst ici, elle glousst là-bas,
Partout, partout glousst la poule ...

...Et dans la ferme il y a un coq,
...Il chante ici, il chante là-bas,
Partout, partout chante le coq...

...Et dans la ferme il y a un cheval
...Il hennit ici, il hennit là-bas
Partout, partout hennit le cheval....

bureaux bureaux

CHATOU



BUREAUX TERMINÉS
A LOUER
200 à 2.500 m2
260 F LE M2 H.T.
H. LE CLAIR - ELY. 69-36

locaux commerciaux

A céder fin 74 appart. médical mixte 6 p., 2 chbres de bonnes, loyer modéré. Meilleur emplac. du 15e arrondiss. Tél. 577-91-28.

pavillons

Val-Marne, 15 km. Paris, P. vd pav. résid. 8 p., tt cft. 933-07-98.

ANTONY. Beau quartier, 5 p., cuis., tout conft., tél. Sur 320 m² terr. 350.000 F., créd. 231-48-53.

viagers

VIAGER LIBRE
LA VARENNE Résidentiel PAVILLON
bon état, double living + 3 ch., tt confort, garage, jardin 600 m². S/2 têtes. 125.000 F cpt + rente 2.000 F mens. Vis. samedi, dim. 14-18 h : 54, rue VIOLET LE DUC, La Varenne - St-Maur.

propriétés

VALLEE DE L'EURE
IVRY-LA-BATAILLE
Charm. moulin rustic. av. bief, poutres apparr., belle cheminée, 5 ch., communs, grange, parc 6 ha. Affaire exceptionnelle : 700.000 F. — France Promotion Immobilière. - Tél. : 976-07-86.

Centre Propriété **BEAUVAIS**
20 pièces, sur 1.700 m2, possib. constr. imm. Vendeur pressé. PARAGE - Pont de Paris (60) Beauvais - Tél. 448-07-35

fermettes

Vallée Seine. Gde ferme caract., vaste entr., séjour, âtre, poutr., 5 ch., cuis., gren. amén., cave. 1.500 m² terr. 95.000 av. 19.000 F. AVIS 2, r. Gl-de-Gaulle, SENS Tél. (16-86) 65-09-83

constructions neuves

VANVES (92)

A 2 pas de porte Brancion
A 500 m du futur métro
A 8 min. de Montparnasse

LA RESIDENCE

41, rue Jean-Bleuzen

Pt imm. nf. 7 ét. 16 appts, cuis., s. bns équipée, chauff. électrique intégré individuel.

Vente directe par promoteur. 3 p. 74 m2. Studio 48 m2. Livr. immédiat.

Sur place ts jours, sam. et dim., 13-19 h., sauf mardi. Tél. : 736-33-21.

NEUTRALISEZ LES PRIX !

Dès le versement des 5 % de réservation, ts nos prix sont nets et non révisables

XVe - RUE G.-PITARD

— Studio au 4 pièces habitables 1er trimestre 75

XXe - RUE PELLEPORT

— Studios, 2 et 3 pièces habitables 2e trimestre 76

IMMOBILIERE FRIEDLAND
41, av. Friedland, BAL. 93-69.

VINCENNES
« STUDIUS 1er »
28-32, rue des Vignerons
DU STUDIO au 5 PIECES
PRIX FERMES
Bureau de vente et parking visiteurs ouverts :
mardi et vendredi 14 - 18 h., samedi et dimanche 10 - 18 h.
S.O.G.E.I. - 331-65-61 +

NEUTRALISEZ LES PRIX !

Dès le versement des 5 % de réservation, ts nos prix sont nets et non révisables

COURBEVOIE
PROXIMITE DEFENSE
QUARTIER RESIDENTIEL

Dans immeuble standing
STUDIO AU 4 PIECES
Livrables mars 75

IMMOBILIERE FRIEDLAND
41, av. Friedland. - BAL. 93-69.

PARIS (20e)
40-42, rue de la Réunion
Dans petit immeuble, à vendre
STUDIOS et 2 PIECES
BON PLACEMENT
Bureaux de vente s. pl. lundi et jeudi, de 14 h. à 18 h. 30.
S.O.G.E.I. - 331-65-61 +

22, RUE SIBUET, PARIS 12e
(Mo BEL-AIR ou PICPUS)
5 PIECES : 104 m² + balcon, 3e étage, 288.500 F
4 PIECES : 83 m² + balcon, 7e étage, 315.000 F
3 PIECES : 65 m² + terrasse, 8e étage, 255.000 F
Ascens. Calme. Chauff. urbain.
LIVRABLE IMMEDIATEMENT
Vis. s/pl. samedi 14 h. 30 à 18 h. ou tél. : 742-74-75.

pavillons

CHATOU PROCHE R.E.R.
Pavill. 3 pces, à rénover, chauf. central. gar. Prix **240.000 F**
S.A. H. LE CLAIR, 65, avenue Foch, à CHATOU, 976 - 36 - 02.

SAINT-MAUR-LA VARENNE 3 min. R.E.R.
Living dble, gde cuis. + 4 p., s. de bs, jardin avec chambre serv. et cab. toil., ch. cent. neuf. Prix total 330.000 F, avec 70.000 F. - Tél. 883-01-47.

CHATOU (10' R.E.R.)
Tr. bel. villa constr. 1970, 6 p.p. (4 chbres), garage 2 voitures, dépend. jdin. Prix **475.000 F**
S'adresser : S.A. H. LE CLAIR, 65, avenue Foch, à CHATOU. Tél. 976 - 20 - 01 (ORPI OUEST).

villas

CHAVENAY VILLA NEUVE
de gd std. Récept. 50 m², 5 ch., 3 s. de bs. Cuis. Office, gar. pr 2 voit. Terrasse. Terr. 1.200 m². Vue découpe. Prix : 480 000 F.

HARDRICOURT
Villa luxueusement aménagée. 7 P. princ. Cuis., 2 bs équipées, gd gar. Dépend. Vue étendue. Beau jdin 1.400 m². Px 430.000 F.

S'adresser NOTAIRES DE LA VALLEE DE LA SEINE à Poissy - 965-50-93 ou 960-55-11

Villa NEUVE SAML. EST. Halls 5 vastes p., belc., bs, wc, cuis., sal. lx, gar. 2 voit., 500 m² jdin, 330.000, av. 66.000. TIC, 32, av. Thorez, Champigny. - 706-14-52.

LE VESINET
6 minutes R.E.R.
Villa MANSART sur 1.050 m², séjour 50 m², 6 chbres, 3 bains + 3 pièces indép. Prix élevé. Tél. après 20 h. : 966-36-69.

MEUDON BELLEVUE
Villa moderne, pl.-pied, récep 58m², 6 chbres, 3 bains, garage. Excellent état. Piscine chauffé jardin planté. 1.300.000 F. 027 - 41 - 75.

Plein cœur **MONTMORENCY**
Plein sud. Vue panoram. Seine. villa récent, état impecc., hall séjour dble, terrasse, 4 chbres, cuis., bains + cab. toil., chauff. mazout, garage. Jardin paysagé 850 M2. Vendredi 10 à 17 h : 31, CHEMIN DES LAITIERES 95 SOISY

GRILLE A/B

78 — N° Dép. et grille

2500 RÉVISABLE — Prix moyen du m²

2000 FD — Prix moyen du m² ferme et définitif

90% / 15 — montant des prêts cumulés et durée

CF. — prêt du Crédit Foncier

1974 — année de livraison et trimestre

Immeubles — Nombre d'app. — Maisons individuelles — Garages particuliers — Garages en sous-sol ou box

---

A/4 — 78 — 320.000 à 350.000 — 80 % / 15 — 1975 — 21

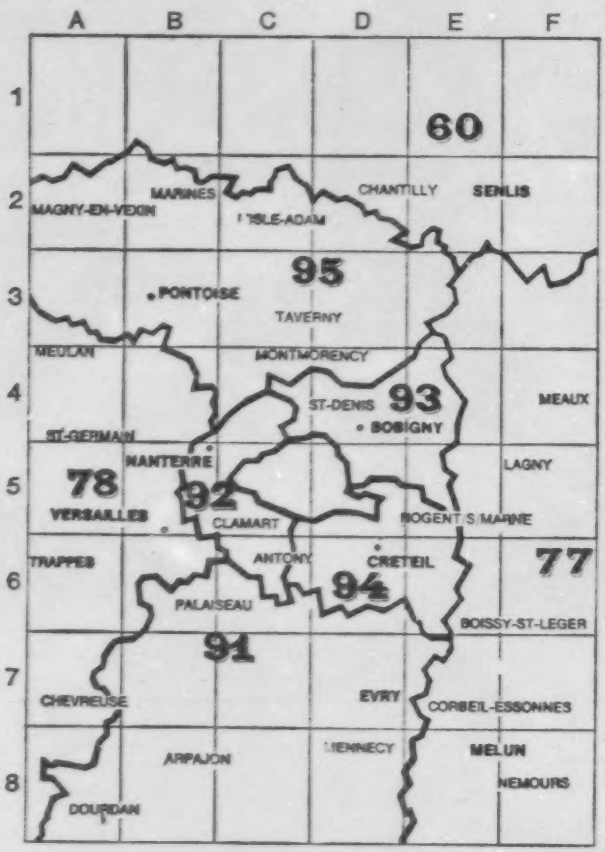
GARE ST-LAZARE VILLENNES-s.-Seine — RER — A 13 à 400 m

LES GRANDS GROUX à **Villennes-sur-Seine** - 21 maisons individuelles de 5 et 6 pces principales sur terrains 1.000 m2, chauff. électr. intégré. 4 types de maisons, prox. de commerces grde surface, clubs sportifs et loisirs. Rens. : **C.I.L. OUEST PARISIEN**, 37, bd Devaux, 78302 Poissy, Téléphone : 965-04-56

B/B — 91 — A PARTIR 190.000 RÉVISABLE — P.I.C. 8,50 % — 80 % / 20 — 1975 — 129

GARE ORSAY ST-MICHEL AUSTERLITZ — A.10 SORTIE DOURDAN

LES HAMEAUX DE DOURDAN - **La Croix-Saint-Jacques, Dourdan.** - Reste 1re tranche, livraison immédiate un 6 p., C.F. 5,50 %. - 2e tranche, maisons individ. 4, 5 et 6 p. + terrains privatifs. Vis. sur pl. lundi, jeudi, vend., de 14 h. 30 à 18 h. 30, sam. et dim. de 10 h. à 13 h. et de 14 h. à 19 h. [illegible] 492-75-81. **Pierre BARON S.A.**, 118-120, r. de Vaugirard, 75006 Paris, tél. 260-33-02 +.



C/3 — 92 — A PARTIR 3.000 FD — 80 % / 20 — 1975 — 34 — 10

189 — GARE CLAMART

LE 101, AV. JEAN-JAURÈS - **CLAMART (Centre).** - Sect. résid. et calme. Pet. imm. de classe, façades marbre, grand confort. Studio, 2, 4 et 5 pièces. Bureau de vente sur place, samedi, dimanche, lundi, de 14 heures à 18 h. 30. **S.I.E.T.R.A.** 125, rue du Cherche-Midi, Tél : SUF. 24-28 - FON. 36-57.

C/6 — 92 — 4.650 FD — 80 % / 20 — 1975 — 32

M LIGNE DE SCEAUX — 128 188 — GARE BOURG-LA-R BEAUX

LE CLOS DU COLOMBIER - 2, **av. Franklin-Roosevelt, à Sceaux** - Une petite résid. de 32 apparts. Du 2 ou 7 p. Faç. en p.d.t. mass. Appts class., en duplex, ou bordés d'un jard. A prox. du métro. Bur. de vte ouv. ts les jrs de 11 à 13 h et de 14 à 19 h sf mar. et mer. - 702-01-81. **S.C.I.** Les Filmins S/C **SINVIM Construct.**, 25, av. Kléber-16e.

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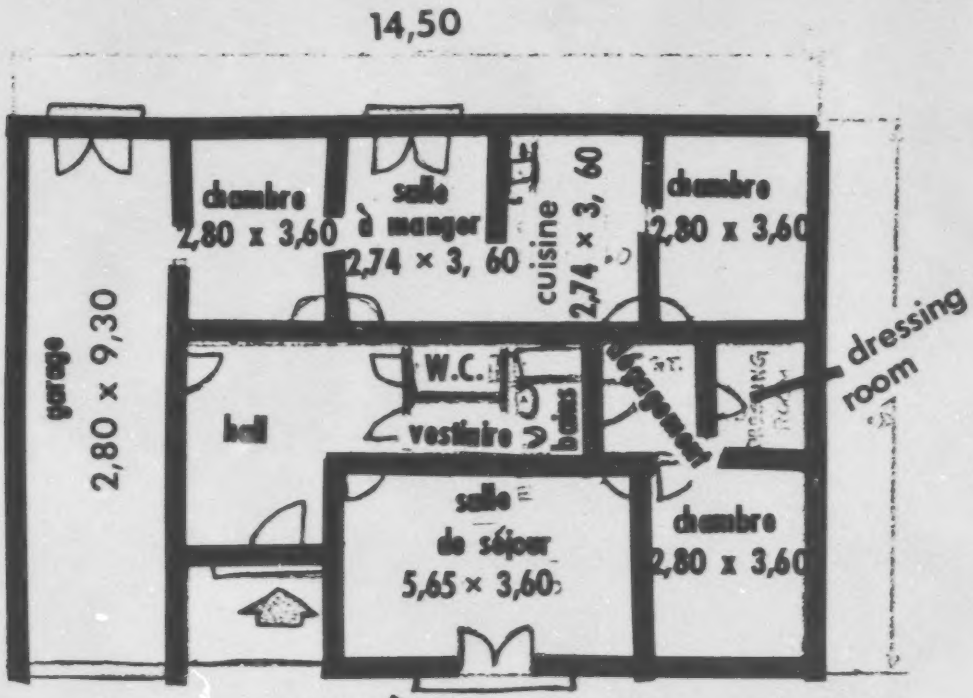

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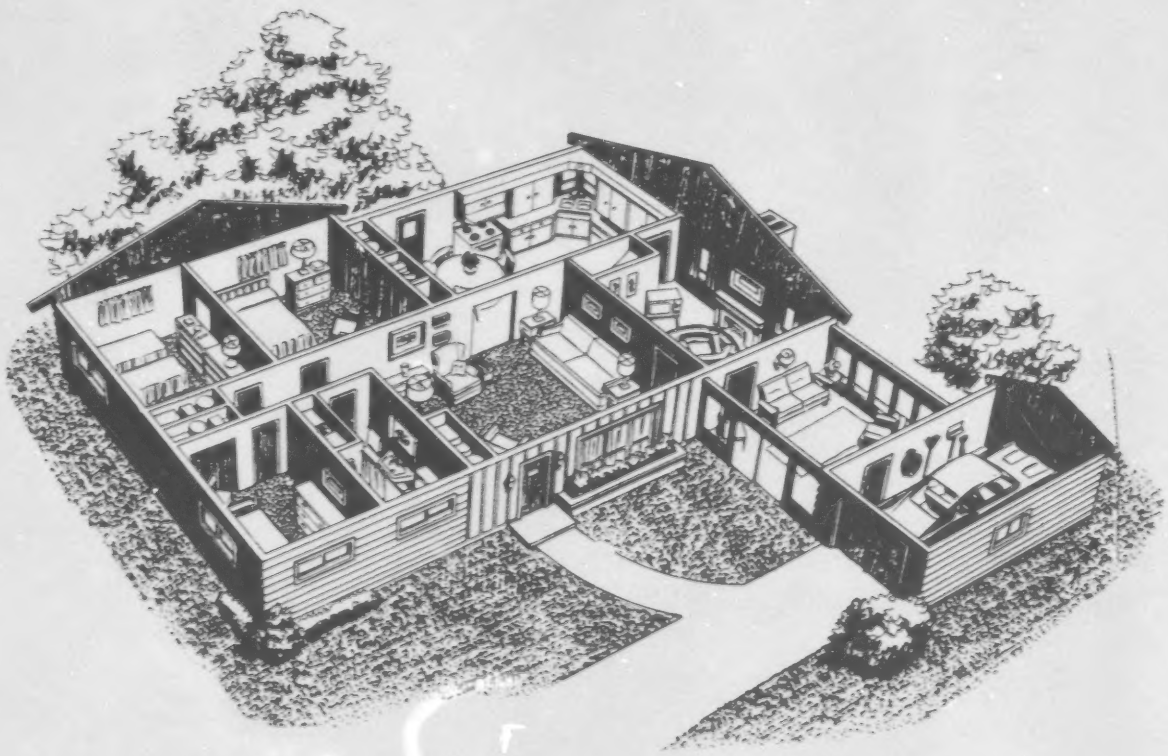

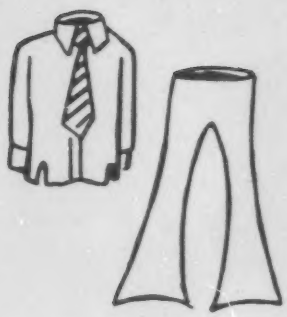

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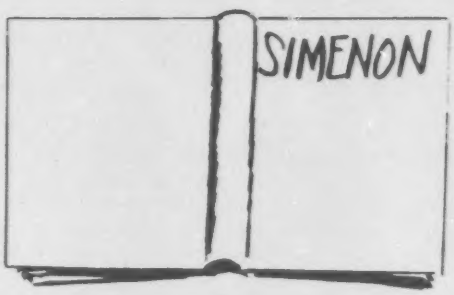
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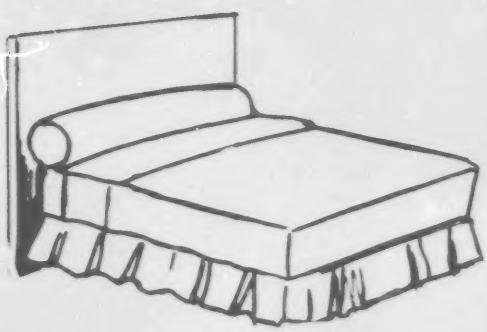
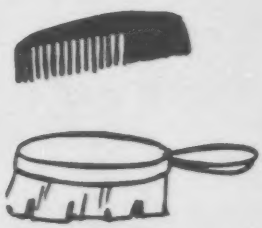




Il est
dans de beaux
draps! !

C'est un robinet d'eau tiède!

C'est à dormir debout!

Il est aux leviers de commande.

Voici des fruits!

9

SUGGESTED VOCABULARY

chéri
revenir
le midi
le sucre
beaucoup, un peu, plus, moins
la confiture
l'odeur
le bureau
tellement
aider (à + infinitive)
maintenant
seul, seulement
bon, meilleur
mauvais, pire
petit, moindre
tacher
trop, assez
il fait faute (de)
tant
brûler
la bassine
la prune, le prunier
l'abricot, l'abricotier
la tache
le secret
le cahier
la recette
plein
le kilo
davantage
le carnet
renverser
la cerise, le cerisier
la pêche, le pêcher
la figue
la tartine
le pommier, le poirier
zéro
le degré
chauffer
goûter
valoir
le verger
un parterre
un jardin potager
le pruneau
le raisin sec

****

SUGGESTED GRAMMAR

en as direct object
tu verbs forms
superlatives

****

l'orange, le citron
le pamplemousse
la tarte
la bombe glacée
le gâteau
le petit-beurre
le sirop
le fondant
le bonbon
sentir bon
la framboise , le framboisier
la fraise, le fraisier
la banane , le bananier

HA! Ce type a brûlé le feu!

EN as object pronoun

* Let students begin drills with some simple answer choice. For example, using Visual A, ask students Voulez-vous (Veux-tu) des (e.g.) cerises jubilées? They will respond either Oui, j'en veux, s'il vous plaît or Merci, je n'en veux pas. Or, ask students if they would like any number of items, either randomly selected or taken from any of the other multiple item visuals.

Expand to ask a question such as "Combien de X voulez-vous?" in order to elicit answers such as J'en veux beacoup, un peu, plus; j'en assez, merci, ..,trop, Pass out the dessert description cards, one to a student. Or begin, with less advanced students, by writing on the board one of the ingredient lists.

** Use the dessert descriptions cards. Make one copy for yourself; make another and cut up in order to hand out individually--back with construction paper for greater durability if desired.

For less advanced classes, begin by putting an ingredient list on the board and asking, Est-ce que je veux (e.g.) du sucre ? To which the student(s) will respond, Oui, vous en voulez (e.g.) 2 tasses.

*** Hand out recipe cards, giving a different dessert to various students. Then ask a question such as, "Qui veut... (e.g.) du sucre?" All those with cards whose ingredients include sugar will answer, "Moi, j'en veux, s'il vous plaît." Or each individual can answer from a choice: Oui, j'en veux 1 tasse."
Oui, j'en veux un peu.
Non, je n'en veux pas.

**** Another activity, along the same line as above, is to ask the student with the recipe card a similar cue about ingredients he needs for it. To which the student may answer either with the exact measurement, or with beaucoup, un peu, assez; or he may be expected to give the exact measurement or quantity.

Voulez-vous du lait? (du beurre, etc.)	Oui, j'en veux 200 grammes.
Autre chose?	Je veux aussi 3 oeufs (2 kilos de farine, etc.)
OTHER PATTERN POSSIBILITIES:	
Avez-vous besoin de beurre?	Oui, j'en ai besoin de 125 grammes. / Non, je n'en ai pas besoin.
Combien de beurre voulez-vous?	
Combien de beurre voulez-vous?	J'en veux 250 grammes. / Je n'en veux pas.
Avez-vous du beurre?	Oui, j'en ai.
En voulez-vous davantage?	Merci, j'en ai assez. / Oui, s'il vous plaît, j'en veux .....

**
*** Guessing game: A student selects a dessert card and other students, by guessing what ingredients he is using, try to determine what dessert he is making. Questions should follow some predetermined pattern:

Est-ce que vous mettez du beurre?
Oui, j'en mets (if desired, ...100 grammes)

As in all activities of this type, a final answer guess (Vous faites une bombe), if it is wrong, eliminates that student from the round.

KITCHEN METRICS

¼ verre = 60 ml
½ verre = 125 ml
1 verre = 250 ml
4 c = 1 liter
8 bananes = 1 kilo
1 verre de sucre = 230 grammes
1 verre de farine = 125 grammes
½ livre de beurre 110 grammes

NOTE: The conversions used in the recipes are approximate; use for conversation; for cooking, use a recipe!
If you don't have your own recipes, perhaps some student's mother has a Julia Child or Craig Claiborne book at home.

****

Gardez toujours

une poire

contre la soif!

****

SUPERLATIVES

* For less advanced students, the teacher may feel it is necessary to do some simple repetition or manipulation drills. Examples:
Qui est le plus grand, le père, la mère ou l'enfant?
Quel livre est le plus intéressant, le rouge, le bleu ou le vert (books in hand)?

Progressive substitution drill:
L'éléphant est l'animal le plus grise(le lion, dangereux, le lapin, moins, la vache, utile, plus)

** Use the 3-page Visual Set A for discussion using the superlative. Questions about the trees can include oldest, youngest, most fruit, tallest, shortest, prettiest, happiest, saddest, biggest, smallest; of the gardens, healthiest, happiest, most flowers, most fruit, most trees, most useful, coolest, worth most; about the citrous fruit sweetest, sourest, largest, smallest, most expensive, least expensive, most common, most healthy, most useful; similar adjectives can be used for flour, salt and sugar comparisons--add, most useful for meats, most useful for desserts, most useful for health, etc. For desserts, use adjectives like easy, difficult (to make), delicious, (individual opinions), sweet, rich, most calories, expensive, pretty, decorated, time-consuming. best for parties, best for family meals, best for special dinner, etc. An additional structure may be introduced now with the recipes, using which dessert uses: the most eggs, the most sugar, the most butter, etc.

****

La fève des Rois

On January 6, the Day of the Three Kings (or "Twelfth Night" as it is called in English), a special gâteau des Rois is baked with a small bean or a small figurine in it, called la fève des Rois.

At the family party, whoever gets the fève is king (queen) for the evening, and often chooses his queen (her king) for the party and will have good luck all year.

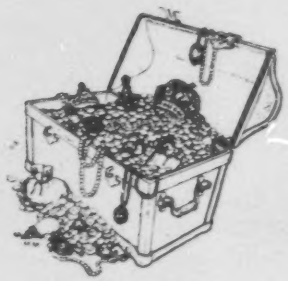
Activity le plus/le moins
le pire/le meilleur
and other superlatives can be practiced by asking students their opinions on sports, foods (other than desserts), classes, careers, teams, players, movies and TV programs, etc.
OR have students bring to class either pictures or objects of a given list of items (nouns they know). Then, in class, let them compare to see who has the most, the least, the best, the worst, the smallest the largest, and so forth. Some kinds of pictures or objects might be:

un petit enfant (picture)
une bonne voiture
une grosse pomme
une jolie jeune fille
une belle maison
une robe pas chic
un mauvais homme
une situation bête

Best results are obtained with value judgment items.

LA CUISINE AMERICAINE

Americans are probably the most versatile cookie bakers in the world. Fluffy layer cakes are also a distinctively American product. Can you share your mother's (your sister's, your aunt's, your own) favorite cake or cookie recipe with your French friends?



le gâteau

COOKING TIPS FROM THE MASTERS

Are your eggs fresh? Fresh eggs lie in the bottom of a pan of water; rotten egs rise to the top. (Do you know why?) Fresh eggs are essential to good cooking.

Spices must also be fresh; if in doubt, smell it to make absolutely sure it has not become old and fade. In fact, Julia Childs says, "Smell every ingredient before you put it in!"

When beating egg whites, let them get rather firm before adding any other ingredient. For meringue, add the sugar about 2 tablespoons at a time and beat it in before adding more. To bake meringue, a slow (250-300°) oven and leaving the meringue in that oven after time is up and the oven is turned off assist the all-important drying-out process; undried meringue forms a cement-like center!

A common error in the flambee process is to overheat the sauce. Alcohol, which provides the flame, vaporizes very quickly; too hot, and the alcohol will have all evaporated before the match is lit.

For a large molded dessert like a bombe or a mousse, allow at least 10-12 hours for it to set; overnight is even better. Loosen the dessert with a knife heated in hot water; loosen carefuly only for about ½" around the top. Then fill a sink with hot water, immerse all but the top ½" for about 30 seconds. Unmold.

Flaky pastry: it is important to keep the dough very cold in between the times you are working with it. While working with it, put the bowl in a larger bowl of ice, so that it is uniced only during the actual kneading.

GENOISE

Genoise is a popular cake, easy to cut into layers or small shapes for Petits Fours. This one has French Butter Cream between the layers, and butter frosting decorated with heavy strips of mocha frosting.

Achetez:

10 oeufs
150 grammes de sucre
475 grammes de beurre
5 Cuillers de kirsch ou de Grand Marnier
2 cuillers d'extrait de vanille
1 Cuiller d'orange rapée
125 grammes de sucre glacé
200 grammes de farine
½ tasse de café noir
½ tasse de petits morceaux de chocolat

BOMBE TROPICALE

The French bombe is a frozen dessert, made in a mold, each layer frozen before the next is added. When unmolded and cut into, this bombe has an outer layer of banana ice cream, a middle layer of strawberry mousse, and an inside of lemon mousse.

Achetez:

1 litre de glace a la banane
2 litres de fraises
2 citrons + ½ tasse de citron pressé
400 grammes de sucre
6 oeufs
½ litre de crème chantilly

POTS DE CREME

A very rich cream custard served in a small ceramic pot, usually decorated with a single curl of shaved chocolate or a candied violet.

Achetez:

½ litre de crème fraîche
4 oeufs
75 grammes de sucre
½ cuiller de sel
1 Cuiller d'orange rapée
2 Cuillers de Grand Marnier
copeaux de chocolat ou violettes au sucre

CREPES SUZETTES

A crepe is a thin, rich pancake rolled around a filling and covered with a sauce. There are many crepes, main dish and dessert. The following is the popular dessert crepe rolled around an orange-butter filling and flamed with orange liqueur.

Achetez:

2 grosses, bien fermes oranges
110 grammes de sucre
300 grammes de beurre
2/3 tasse d'orange pressée
3/4 tassee de liqueur de'orange (Triple Sec, Grand Marnier)
1/3 tasse de cognac
3/4 tasse de lait
3 oeufs
185 grammes de farine

CERISES FLAMBEES ou (JUBILEES)

Rather simple to prepare, this is frequently prepared in the United States, too. Cherries are macerated with cognac or kirsch, sugar and spices, them flamed just before serving over vanilla ice cream.

Achetez:

110 grammes de sucre
½ cuiller de cannelle
1 citron rapé
3/4 tasse de cognac ou de kirsch
500 grammes de cerises rouges non-sucrées en conserves

NAPOLEONS ou MILLEFEUILLES

Oblongs of flaky pastry, built 3-4" high, filled with pastry cream, and apricot jam between the 6 thin layers, spread on top with melted fondant icing and a decoration of drizzled chocolate glaze.

Achetez:

500 grammes de farine
550 grammes de beurre
6 oeufs
2 cuillers de sel
800 grammes de sucre
½ litre de lait (chaud)
1 tasse de confiture d'abricot
1 tasse de chocolat (fondu)
1 Cuiller de kirsch, rhum ou extrait de vanille

RIZ A L'IMPERATRICE

At French family parties, this sweet cooked rice, chilled and jelled with custard, whipped cream and glacéed fruit is served from the prettiest mold in the kitchen.

Achetez:

125 grammes de fruits glacés
coupés en morceaux
½ verre de kirsch
60 grammes de gelatine
125 grammes de ris
une fève de vanille
3 grands cuillers de confiture
d'abricot
1 verre de crème chantilly
40 grammes de beurre
5 oeufs
250 grammes de sucre

CREME RENVERSEE AU CARAMEL

One of the most common French desserts, this is a smooth, fresh vanilla custard baked in a mold that was first coated inside with caramel sauce.

Achetez:

9 oeufs
175 grammes de sucre
900 ml (3.75 verres) de lait
une fève de vanille

PALISSADE AUX MARRONS

Pureed cooked chestnuts are the base of this dessert, chilled in a mold lined with a "palisade" of sugar cookies and topped with whipped cream.

Achetez:

1200 grammes de marrons (châtaignes)
200 grammes de beurre
1½ verres de petits morceaux de
chocolat fondus avec...
½ verre de rhum ou kirsch
75 grammes de sucre fondu avec...
3 cuillers de café noir et...
3 cuillers de porto (vin)
12 gaufrettes (biscuits sucrés)
2-3 verres de crème chantilly

SOUFFLE

One of the most famous French dishes, with varieties for seafood, vegetables, cheese and dessert, the basic dish is baked egg, puffy and light as a cloud. This one is for dessert; it is flavored with orange peel, vanilla, and orange liqueur.

Achetez:

1 orange, rapée
60 grammes de sucre
2 morceaux de sucre
2 cuillers d'extrait de vanille
½ verre de liqueur d'orange
(Grand Marnier, Curacao, Cointreau)
5 oeufs
50 grammes de beurre
1/8 cuiller de sel

POMMES EN BELLE VUE

Apple slices in sugar, cinnamon, and butter baked in a rum or orange-flavored meringue in a caramel-coated mold. Served hot or cold with whipped cream.

Achetez:

2 kilos de pommes
100 grammes de sucre
2 grands cuillers de citron pressé
½ cuiller de cannelle
125 grammes de beurre
5 oeufs
½ verre d'orange pressée
ou de rhum

BABAS AU RHUM

Rum babas are little yeast cakes baked first, then soaked in a rum and sugar syrup, then coated with apricot jam and decorated with glacéed fruit and almonds.

Achetez:

100 grammes de beurre
30 grammes de levure fraîche
225 grammes de sucre
½ cuiller de sel
2 oeufs
180 grammes de farine
½ verre de confiture d'abricot
12 cerises glacées
12-24 amandes

ANANAS FLAMBÉE

Poached pineapple slices, cooked in sherry-currant sause, flamed and served as is or over vanilla ice cream. For an American touch, serve instead over pineapple sherbert.

Achetez:
1 ananas
¼ tasse de sucre
½ tasse de xérès
1½ tasse de confiture de groseille
½ tasse de cognac
glace a la vanille ou sorbet d'ananas

TARTE TATIN

This apple pie can be open-topped or covered with pastry. The apple filling bakes with brown sugar and butter that turns into a caramel syrup. Serve with fresh whipped cream or à la mode.

Achetez:
1½ tasse de farine
½ cuiller de sel
½ tasse de saindoux
---
200 grammes de beurre
150 grammes de sucre
100 grammes de sucre brut
6 pommes rouges
glace a la vanille ou crème chantilly

BUCHE DE NOEL

Literally, a "Christmas log," this roll of chocolate cake, rolled up with some rich filling and frosted with chocolate, is usually decorated in France with "meringue mushrooms" and spun sugar "moss." Americans often use maraschino cherries on their chocolate cake "logs."

Achetez: (includes ingredients for cake, filling and frosting)
7 oeufs
250 grammes de sucre
75 grammes de farine
½ tasse de lait (chauffé)
350 grammes de beurre
275 grammes de petits morceaux de chocolat
4½ cuillers de rhum ou de café
champignons de meringue, cerises glacées, "mousse de sucre"--selon votre désir

PETITS FOURS

Small pieces of rich yellow sponge cake or genoise, about 1½ inches square, covered first with jam, then with fondant and decorated traditionally with candied violets and candied rose petals, set off in green fondant leaves.

Achetez:
900 grammes de sucre
6 oeufs
1 Cuiller de citron pressé
1 Cuiller d'orange rapée
125 grammes de farine
½ cuiller de levure anglaise
½ cuiller de sel
1 tasse de confiture, en général d'abricot
des violettes au sucre,
des petales de rose au sucre

CROQUEMBOUCHE

A structure of tiny custard-filled cream puffs that builds up to 16" held together by a thin drizzled caramel syrup. The French build theirs in a tall inverted cone. The Italian version builds a round wall and fills the center with sweet liqueur-flavored, glacé fruit-filled whipped cream.

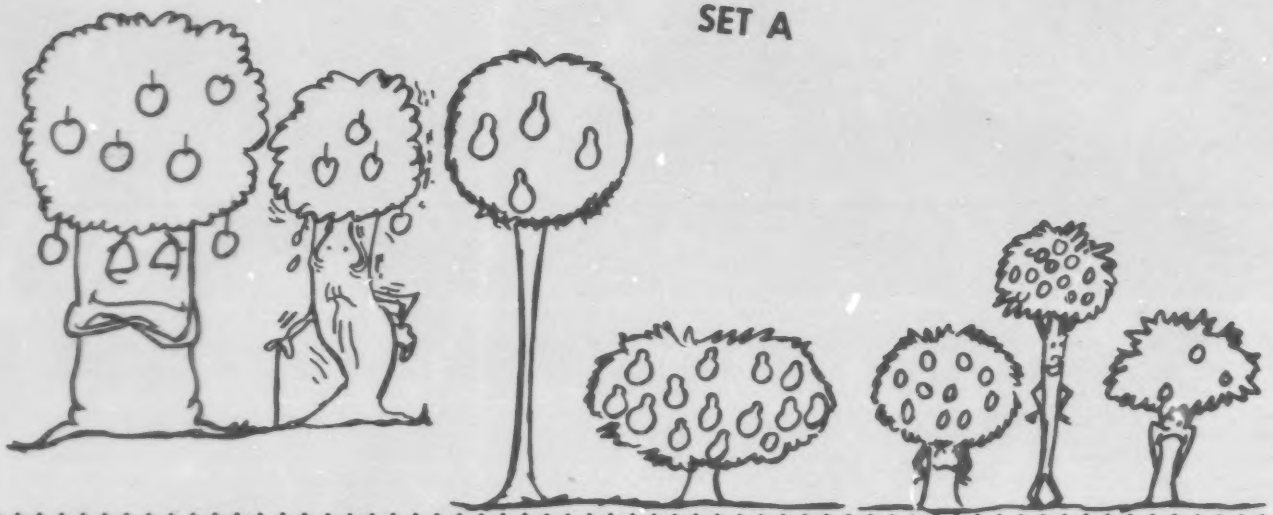
Achetez:
450 grammes de beurre
½ cuiller de sel
700 grammes de sucre
325 grammes de farine
12 oeufs
½ tasse de lait
2 Cuiller de kirsch ou rhum (à goût)

LE VACHERIN

A high, round wall of swirling meringue which is filled with ice cream, sweetened fruit or some other dessert cream. This one has a strawberry filling, with the berries mashed, macerated in cognac and sugar and topped with sweetened whipped cream.

Achetez:
6 oeufs
¼ cuiller de sel
260 grammes de sucre
2 cuillers d'extrait de vanille
1 kilo de fraises
½-½ tasse de kirsch ou cognac
crème chantilly

SET A



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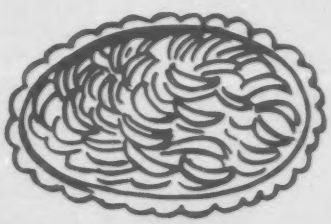
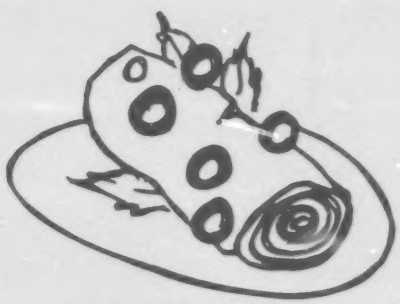
Bombe tropicale



Tarte tatin



Bûche de Noël

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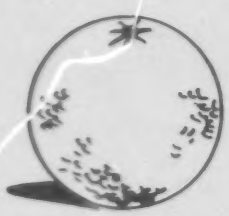
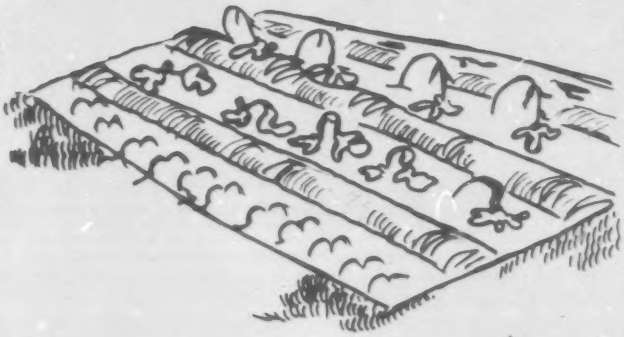
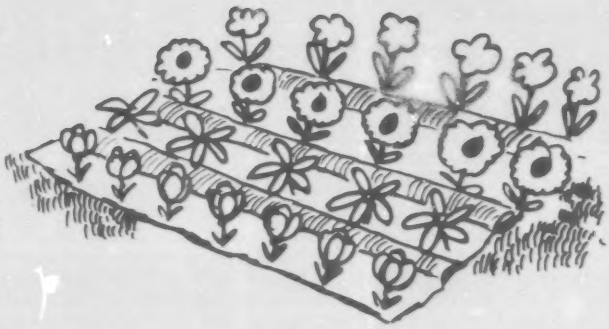
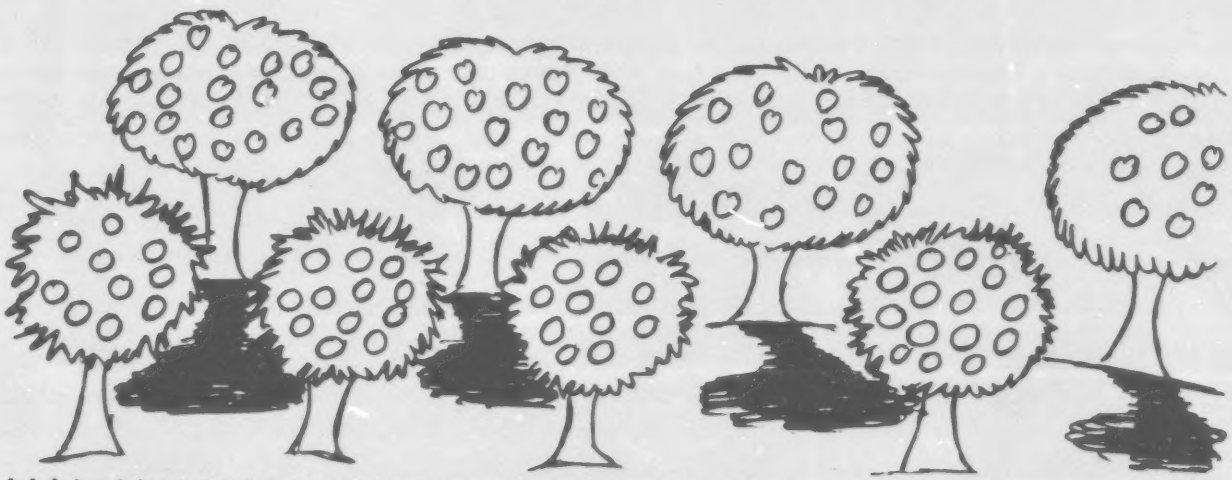
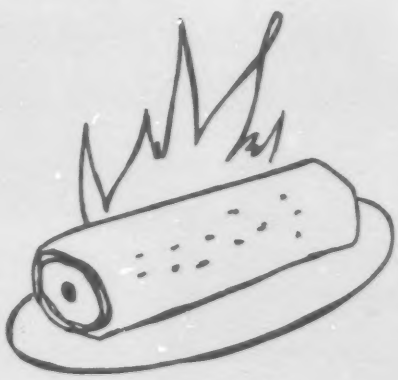




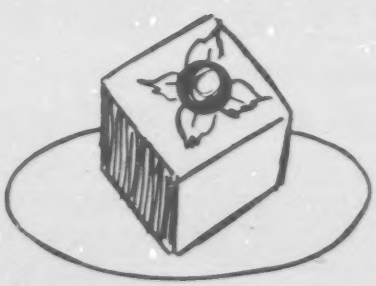




Ananas flambé



Crêpe Suzette



Petits fours

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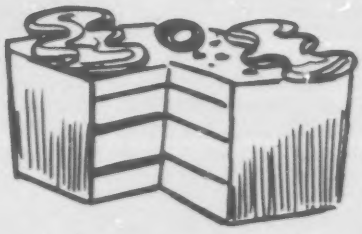


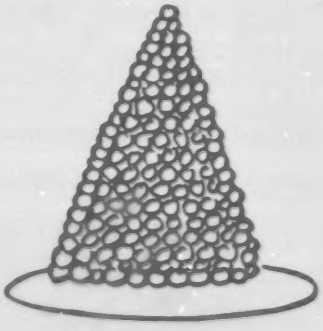
Genoise

Le vacherin

Cerises jubilées

****

Pot de crème



Croquembouche

Millefeuilles

EN AUTO 10

SUGGESTED VOCABULARY

envie: avoir e---de
monter, à cheval
conduire, le conducteur
marcher
le moteur
l'essuie glace
le phare
le klaxon
vraiment
changer de
raison: avoir r---
regretter
panne: être en p--; avoir une p--
Bonne route!
la corde
tirer
utile
le pneu
la roue
l'essence
le radiateur
prêt
le voyage
plein
penser
malheureusement
il faut; on fait
le bruit
entendre un bruit de....
presque
content
neuf
la course
l'essai
essayer
s'arrêter
d'accord
la poste
tourner
chauffer
devoir
trouver: je la trouve + adj.
Salut!
bientôt
Tiens!
sûrement
l'huile, l'essence
le panneau
l'anti-brouillard
l'aile
le capot
le pare-brise
le volant
la consommation
le feu de freinage
le feu vert, orange, rouge
tout droit
ralentir
la priorité
garer
la vitesse
le sens
le clignotant
circuler
le rétroviseur
faire démarrer, démarrer
le rallye
l'épreuve (d'endurance)
le champion, l'amateur
le levier de changement de vitesse
Le Mans
Le Grand Prix

SUGGESTED GRAMMAR EMPHASIS

Passé composé with être
Y as an adverbial pronoun

LA PLAQUE FRANCAISE

6483 AB 10

Le 10 correspond au département où la voiture est immatriculée.

10 mph	=	32 kph
30	=	48
50	=	80
60	=	96+
70	=	112+

THE PARTS OF THE CAR

First, if necessary, let students practice naming the various parts of the car with Visual Set A.

When students are familiar with the various parts, make copies of the futuristic car in the bottom half of Visual Set A. Read the following items to them, having them 1) put the number on the appropriate line and/or 2) write the name of the part that is needed to respond to the item. (Note, if the writing is added, the number must still be included to indicate comprehension.)

1. Il y a une vache dans la rue.
2. J'en ai besoin de 4.
3. Je veux m'arrêter.
4. Je veux descendre de la voiture.
5. Je vais tout droit.
6. Le nuit est tombée.
7. Mon Dieu, ce conducteur rentre dans ma voiture! Bam!
8. Les pneus en ont besoin.
9. Regardez là-bas, ce conducteur bête qui n'avance pas. Bam!
10. Le radiateur est brûlant; je vais le vérifier.
11. Je vais faire un virage à gauche.
12. Que de mouches!

(le klaxon, le pneu, le feu arrière, la portière le volant, les phares, l'aile, les roues, le pare-chocs, le capot, le clignotant, le pare-brise)

AT THE END OF THE QUIZ, LET THE STUDENTS NAME THE CAR;, Point out to them all the American cars that have French names--the Grand Prix; the Bonneville, etc. Do they know the Citroen, Renault, Peugot, SIMCA?

EN VOITURE

Vous allez passer votre permis de conduire, mas il vous faut, pour réussir, suivre à la lettre les indications ci-dessous.

1. Ouvrez la portière.
2. Asseyez-vous.
3. Attachez-votre ceinture.
4. Servez-vous du rétroviseur avant de démarrer ou doubler.
5. Tirez sur le démarreur et tournez la clé de contact
6. Appuyer sur l'accélérateur. Débrayez, puis passez la première vitesse.
7. Embrayez et accélérez.
8. Regardez bien à droite, à gauche et en arrière. Le rétroviseur vous sera très utile pour voir derrière vous.

TRAFFIC TERMS

Let your students practice traffic terms and signs with Visual Set B.

When they are conversant with them, use the following as a reading selection or for oral comprehension, asking students to demonstrate the instructions. If your school has a simulator for Driver's Education, you might want to use it for this material, or, if there is an appropriate location for real-life, real-car application, you may wish to take the students out.

OR set up streets and signs around the room; then, let students "drive" about them, discussing who has the right of way as they encounter each other at the various intersections. Some students may enjoy being the "unexpected"--a train, falling bicyclists, a fire engine, etc.,-- injected into the regular traffic.

L'INSULTE FRANCAISE-pour le chauffeur exaspéré

Capitaliste!	Et ta soeur!
Vaurien!	Idiot!
Saucisson!	
Chauffard!	

EN ROUTE

1. Conduisez prudemment, s'il vous plaît, et démarrer en douceur.
2. Avant de doubler, mettez votre clignotant.
3. Circulez toujours à droite, sauf quand vous doublez.
4. Attention au vélo! Klaxonnez, freinez, ralentissez.
5. Ne faites pas d'excès de vitesse, ralentissez, je vous en prie.
6. Ne brûlez pas les feux! Au feu orange, ralentissez! Au feu rouge, arrêtez-vous! Au feu vert, circulez!
7. Au croisement de rues, respectez la priorité à droite.
8. Quel embouteillage! Doublez cette voiture et stationnez.
9. Freinez doucement et garez-vous à droite.
10. Que de circulation!

A L'ARRET

Vous n'avez pas commis d'infraction.
Vous n'avez pas commis d'imprudence.
Vous n'avez pas à payer d'amende.
Vous avez passé votre permis de conduire et vous avez réussi. Toutes nos félicitations!

LE PERMIS

In France, special drivers' schools administer training; it is a government requirement that before taking the driver's test, everyone attend such a school. Driver applicants must be 18.

LA ZONE BLEUE

Park in the blue zone and put the disk on the windshield, inside your car; indicate on it what time you arrived. If you're not back within the time limit, you will probably find that, just like in the United States, the agent de police has left une contravention for you each time he passed by.

HORSEPOWER AND CHEVAUX

The French measure horsepower in chevaux-vapeurs, commonly written C.V. One speaks of "une voiture à quatre chevaux."
4 C.V. = 16-20 H.P.

LE "LOT" D'HONETTE PIERRE

Students can bring pictures of cars, or small dimestore cars, and auction them off, pointing out their fine points. To add to the activity, arbitrary values can be assigned to them, that only the dealer and the buyer (after he pays!) know about, as in the popular game, Dealer's Choice. Winner is whoever has the most valued cars.

FOR YOUR FRENCH CLUB with cars

Organize a Road Rally. Have the checkpoint instructions in French. Instructions can be word puzzles, such as the missing letter in a series of French proverbs, or the first letter of the missing word in a series of proverbs.

CINEMA ACTIVITIES

The cartoon Motor Mania (South Carolina AV # 2096), a 7-minute presentation of Goofy as a Jekyll turned Hyde behind the wheel, is an excellent film for turning off the sound and narrating (with stops for questions, answers and discussion) in French.
Another film, L'homme vite, is a film without words from French Canada about car racing. (South Carolina AV # 00823). Let your students work together to write a narration for this 9-minute black and white montage of scenes from the racing track.
If you want films for viewing rather than language activity, the Alliance has these:
Contre la Montre (22 minutes: world speed record)
Et roule le monde (26 minutes: auto industry in France)

Y

Use the role cards from Visual C. Let student refer to his role card to answer appropriately the following type of patterned question-answer:

Voilà le lac. Y allez-vous?
Oui, j'y vais.....

Now he is to add some kind of reason. You may suggest patterns to him or specify a type of pattern before the activity begins. Answer possibilities to the above example:

....J'adore nager (Je déteste nager).
....L'eau est trop froide (to negative response)
....Il y a beaucoup de poissons (for positive answer)

PASSE COMPOSE WITH ETRE

Use Role Cards from Visual C; back them with construction paper to pass out; make extra copies as desired.

If students are not at all familiar with this structure, the teacher will want to begin with some pattern drills in this order:

Je suis venu (arrivé, allé, tombé, etc.)
Je suis venu (tu, il, nous, vous....)
Arrivez-vous demain? Non, je suis déjà arrivé.

Last step: mix in verbs that use avoir.

Verbs using être: monter, se promener, tomber, se passer, arriver, aller, rentrer, se lever, partir, sortir, descendre, venir, revenir, devenir, rester, mourir, naître, s'asseoir, se coucher, s'endormir

After this brief review, or this introduction pass out role cards. Then give students a number of above verbs: 2 for beginners in the structure up to 5 for more advanced students. They are to use them in a spontaneous narration of what (in their role) they did yesterday.

Variation: let pairs of students follow one another; in a continuous narration: for example, le pirate says 2 activities, and la femme pirate gives another 2 that follow in sequence.

Advanced variation: Let students prepare a dialogue for any of the paired roles. They may wish to combine 2 pairs for a 4-way conversation, and work on it in small groups. Specify that they must use at least 5 (or more) verbs that use être in the passé composé.

MONSIEUR

C'est un monsieur! (très important
Il fait le monsieur! (Il se croit très important)
Un vilain monsieur (méchant)

Monsieur written always with a capital. once referred to the King's brother. He was the only (capital) Monsieur; since the revolution, there are none. There were more Madame titles: the King's sisters, as well as his daughters and the daughter-in-law married to the Dauphin.

GREETING EN FRANCAIS

Greetings vary depending on whom you are greeting! Did you notice in the program En Auto that Jacques greets Phillipe's father:

Bonjour, monsieur.
Bonjour, Jacques, answers the father.

(French seldom if ever add the name to monsieur or madame in this situation).

To his friend he uses:

Bonjour, Philippe.
Salut, responds Philippe.

To their chauffeur, he says:

Bonjour, Albert.
Bonjour, monsieur, says the chauffeur, even though Jacques is younger; this is done out of respect for friends of the employer's family.

Comment allez-vous? is proper for persons who are older, or for whom respect is to be shown; Ça va? is used among good friends.

Let students assume roles of fathers, sons, employees, employees' friends, etc. and greet one another appropriately.

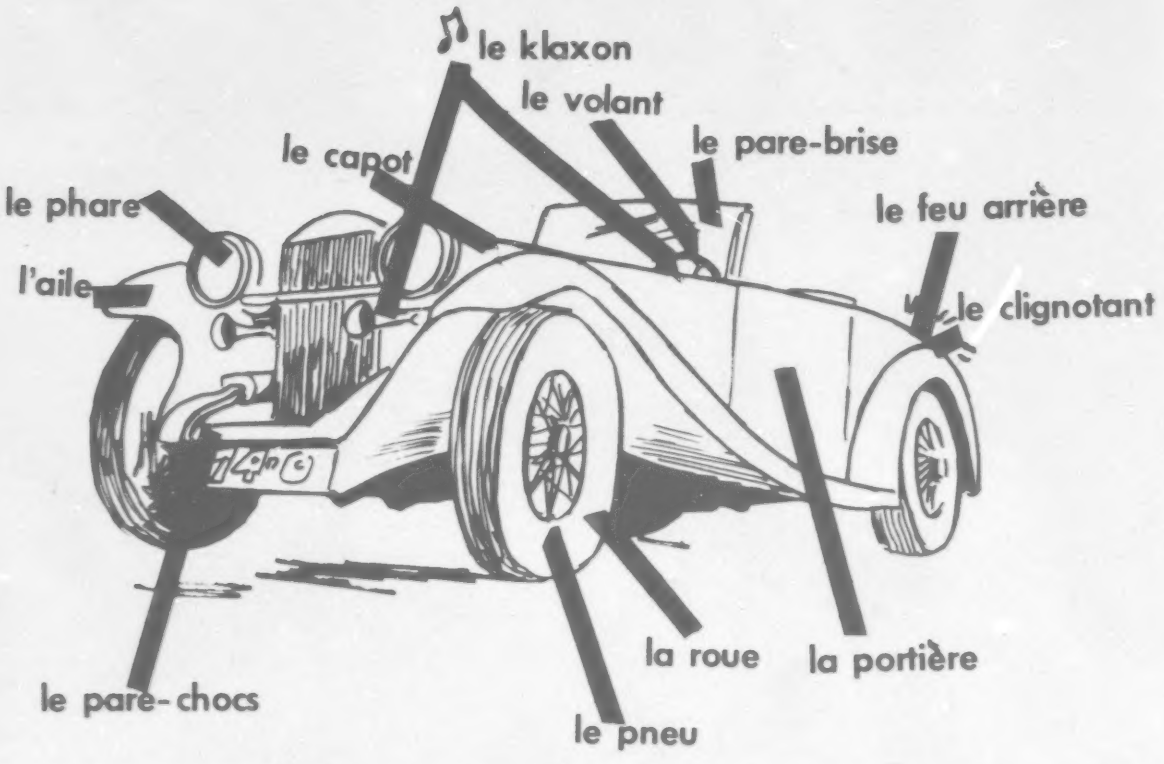
Another and very important facet of French greetings is the treatment of the friend-of-a-friend. If your friend comes along with someone who is a friend of his but a stranger to you, you do not acknowledge this stranger even with a smile. Ignore him until you are properly introduced!

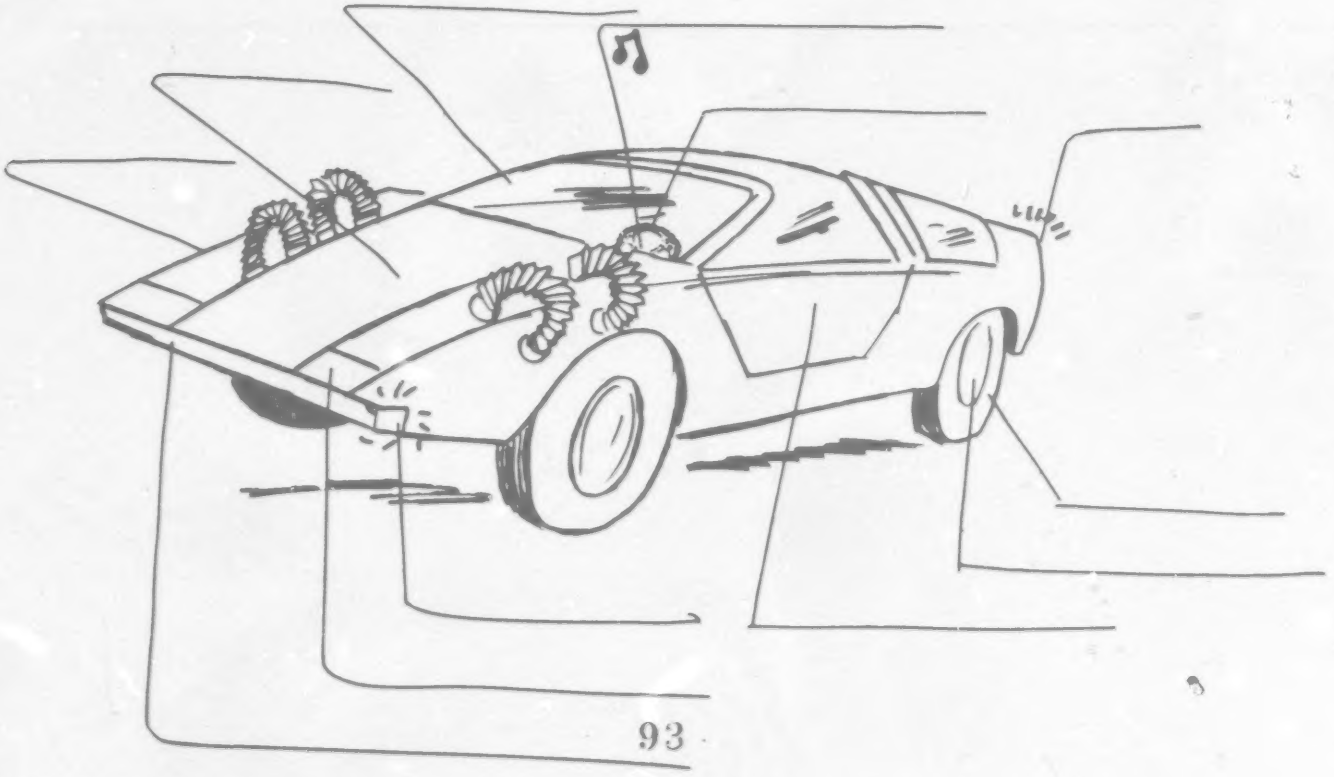
If students are too advanced to practice the simple greeting above, let them assume roles and practice not greeting the third party until introduced.
If students have also done the above activity, use the role cards (see Visual C) and let them assume one of the roles, greeting others according to their assumed roles, using the correct formulas, ignoring and introducing as appropriate.

SHAKING HANDS ETIQUETTE

If you are the older, you extend your hand first. If you are the younger, wait for the other person to extend his hand first.

SET A


le klaxon
le volant
le pare-brise
le capot
le phare
le feu arrière
l'aile
le clignotant
la roue
la portière
le pare-chocs
le pneu



SET B

INTERDIT DE DOUBLER

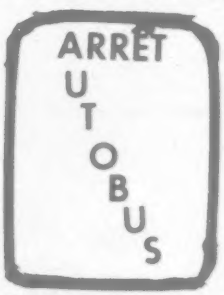
SENS INTERDIT

STATIONNEMENT INTERDIT

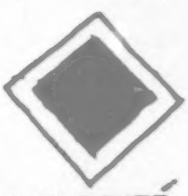
CEDER LE PAS

INTERDIT DE S'ARRÊTER

SENS OBLIGATOIRE



VITESSE MAXIMUM AUTORISÉE



PRIORITÉ

PRIORITÉ A GAUCHE

A DROITE et TOUT DROIT

PASSAGE ZEBRÉ

INTERDIT DE KLAXONNER

l' acrobate

l' acrobate

le chef d'orchestre

la ballerine

l'astronaute

l'astronaute

le pirate

la femme pirate

le peintre

la danseuse de cancan

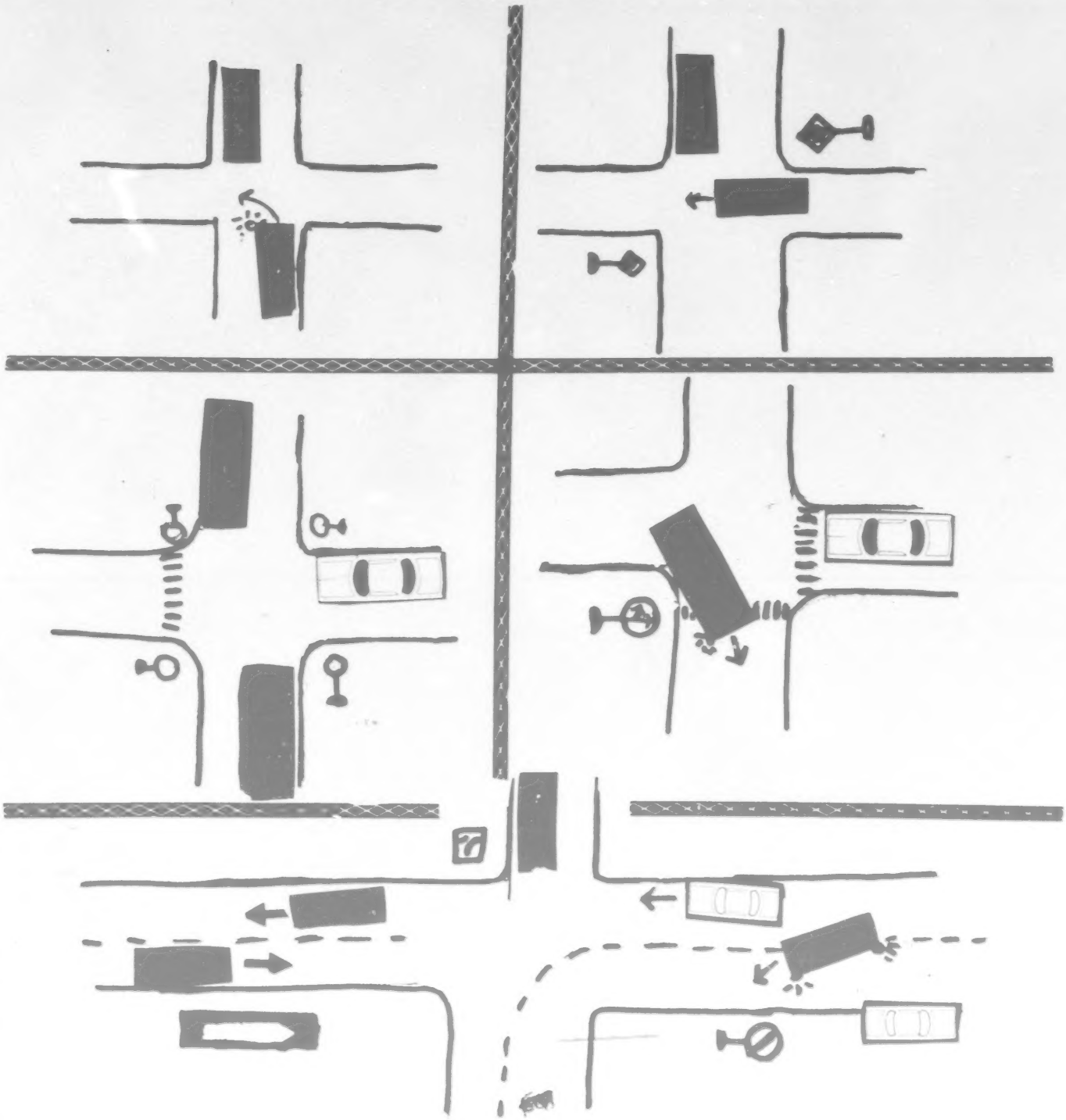
le jockey

la propriétaire

QUI A LA PRIORITE?

QUI FAIT LA FAUTE?

Let students determine or the diagrams below what driver has the right-of-way or is violating a traffic law.



la dame désolée

le chevalier

la fille de l'entraineur

le héros

son aide

le professeur

le boxeur

sa maman

la vedette

la star

Mlle. la capitaine du bateau

le capitaine du sous-marin

SET C

l'inspecteur

la belle espionne russe

le fantôme

la femme fantôme

la conductrice de la Matra

le motard

le roi

la reine

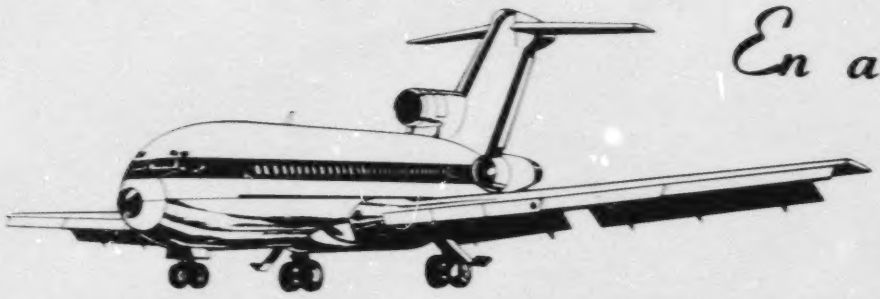
le champion

la reine du rallye

le condamné échappé

sa petite poule

le juge
sa femme
la sorcière
le sorcier
la bergère
le berger
monsieur le comte
madame la comtesse
le clown
un l'equilibriste equestre
King-Kong
sa petite amie



En avion

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SUGGESTED VOCABULARY

la boîte
le cadeau
monter en avion
l'air: avoir ----
peur: avoir peur de
surtout
ancien
l'aviateur
la place
doucement
Personne + (as negative command)
sentir
le virage
merveilleux
continuer
faire signe
malade
près
le passager
l'hôtesse
heures de vol
plaire
la montre
à votre service
demander
le paysage

WHOLE LESSON REENACTMENT ACTIVITY

ON THE FOLLOWING PAGES ARE DETAILED INSTRUCTIONS AND ALL THE TYPES OF FORMS YOU WILL NEED TO SIMULATE, EITHER IN YOUR CLASSROOM OR IN A LARGER ROOM, A SIMPLIFIED TRIP TO GUADELOUPE FROM PARIS.

STUDENTS WILL BEGIN AT EITHER THE TRAVEL AGENCY OR THE PASSPORT OFFICE AND WILL END UP AT THE HOTEL IN THE GRAND SALON INTRODUCING THEIR SEATMATE TO THE HOSTESS (TEACHER) WHO MIGHT WANT TO HAVE LEMONADE AND COOKIES FOR WEARY TRAVELLERS.

SOME STUDENTS WILL ASSUME ROLES AT THE VARIOUS STOPS ON THE WAY--THE TRAVEL AGENCY, THE PASSPORT OFFICE, THE AIR FRANCE DESK AT THE AIRPORT, ON THE PLANE, AT THE GUADELOUPE AIRPORT, AND AT THE HOTEL DESK.

SIMPLE FORMS TO FILL OUT HELP GIVE THE STUDENTS GUIDELINES TO HELP THEM IN THIS SERIES OF SPONTANEOUS CONVERSATIONS.

Tipping Les pourboires

About the going price of a beer

Taxi	15%	
Cafe Waiter	12%	(Service non compris)
Restaurant	15%	
Hotel Service	10%	
Theater Ushers	10%	
Movie Ushers	10%	

ORGANIZING THE TRIP

1. ASSIGN ROLES

Travel agency personnel--at least 2 students
Passport office personnel--2 students
Airport desk personnel--1-2 students
Stewardess--1 student per flight; double up if necessary
Customs personnel--2 students (optional: taxi driver)
Concierge--2 students
HAND OUT COPIES OF THE APPROPRIATE SETS OF INSTRUCTIONS
If class is very small, one student per office will be enough to handle the crowd; if class is very large, 3 students may be needed at the travel agency, passport office and hotel.

2. THE DAY BEFORE

In addition to assigning roles (note, the airplane steward(ess) is the easiest, the travel agency probably the most complex)--thermofax for spirit masters the various forms and make sufficient copies. Hand out passport application forms to all those students who will be travelling. Let office personnel make signs for their office space. Show them where they will be in the room.

If there are questions, it is NOT recommended that they be answered so that everyone shares the answer; it is much more desirable that each group be unaware of what the others will be asking or doing, so that during the actual activity the conversation is as spontaneous as possible. Of course the whole class will know the general plan and where people will go first, second, etc., but no one should know the specific questions they will be asked until they arrive "on the scene" at each stopping point.

The physical set-up should allow for movement between areas. Some sort of counter arrangement or simulation should be set up for the agency, the passport office, the airport desk and the hotel. The airplane should have pairs of seats, since there will be a guided conversation between pairs of seatmates. The customs office does not need a counter, but there should be someplace where a suitcase can be opened and inspected.

3. ON ACTIVITY DAY

Who needs what form? Except for instructions and Passport Application, keep forms in your hands until today!

TRAVEL AGENCY

Besides making a sign, travel agents will need 1) their set of instructions, 2) traveler registration forms, 3) hotel reservation forms, and 4) a copy of the flight schedule each. If you have time to pick them up, travel brochures on Guadeloupe and other Caribbean Islands would add interest.

PASSPORT PEOPLE

Passport personnel will need 1) their instructions, 2) passport forms, 3) optional pictures taken from magazines, newspapers, copies from visuals in this book, etc. The passport people will enjoy choosing a picture that suits the personality of the applicant. Be sure they have glue or a stapler for this purpose.

AIRPORT DESK

These students will need airplane ticket forms, baggage checks and the Seatmate Conversation Cards. Notice that there are eight different cards available. Either make enough copies of these eight so that each passenger will have a set or make up still more so that no two are the same. Or let your airport people make them up. It is not recommended that other students do this because the conversation should come as a surprise.

STEWARD(ESS)

The steward(ess) needs only the instructions that have the welcoming and farewell speech written out, and the Air France price list.

CUSTOMS HOUSE

The customs inspector also needs only the set of instructions. An additional role for a weaker student can be that of the taxi driver, who would need only to say "get in, where are you going, here we are, ten francs please."

HOTEL DESK

The concierge will need hotel registry; he will be receiving hotel reservation slips as they are made out from the travel agency. He will also need his instructions, the hotel brochure sheet and the Grand Salon Invitation Cards which instructs the students to go to you, introduce you to his seatmate, tell you about that seatmate--and enjoy the refreshments if you have provided them. An alternative in this last step is to have students introduce the seatmates to other, more advanced students. They can assume the role as the "friend in Guadeloupe," the business associate in Guadeloupe," etc.

STARTING OFF

In order to avoid a rush on the Travel Agency, direct some students there and others to the Passport Office, since either point is a good one to undertake plans for a trip.

When they reach the airplane itself, they will come in by twos. Whatever seating arrangements have been made--2 chairs, 4 chairs, 6 chairs, etc.--when they fill up, the flight takes off, and other passengers must await the next flight. This avoids a rush on the customs office and at the hotel.

KEEP IT MOVING

At this point, the teacher, should be in a supervisory role only, helping out if a bottleneck should occur. If the end-of-flight becomes crowded, reduce the number of chairs available in the plane. If things are going all right, you might want to get the Grand Salon refreshments ready for the early arrivals. And you will no doubt want to overhear the various conversations going on around the room.

INSTRUCTIONS FOR TRAVEL AGENCY PERSONNEL

Get your copy of direct flights Paris-Guadeloupe. Set out your sign. Have your company travel form ready and a hotel reservation form, too.
Remember, every customer is important.
Remember, the more expensive the trip, the more you make off it.

1. When the customer comes in, ask him if he plans a trip. If he doesn't tell you where, ask him.
2. Get out your form and ask the questions you need to ask to fill out the form; answer any questions he has as best you can.
3. Give him his travel form and wish him a Bon voyage.
4. See that his hotel reservation gets to the hotel.

INSTRUCTIONS FOR PASSPORT OFFICE PERSONNEL

You don't have to be pleasant; remember, they need you, you don't need them. For heaven's sakes, see to it that they line up neatly! En rang, s'il vous plaît, en rang. Ce n'est pas le Grand Prix!

Have your sign out. Have your passport blanks ready. You may want pictures (pirates, escaped criminals, etc.) which you will add to the passport for the photograph; choose a type that fits the personality of the traveller.

1. Ask to see the filled out passport application. Surely you can find something wrong with it, if not incorrect, at least impossible à lire.

2. Fill out the passport itself as you verify the information. Fail to be impressed by the traveller's occupation or the fact that he has no criminal record--yet.

3. If you use a photograph (of your choosing), don't let him see it until you have it in. "Au prochain, s'il vous plaît, vite, vite."

INSTRUCTIONS FOR AIRPORT DESK PERSONNEL

1. Have ticket forms and Passenger Instruction sheets ready.
2. Make out ticket according to Travel Agency slip
3. Weigh in baggage. Ask if there are firearms.
4. Assign the passenger a seat, tell him which gate (porte) the plane leaves from.
5. Wish him bon voyage, and hand him the Instruction sheet. Tell him it is very important he read it.

Bonjour, monsieur (mademoiselle)!
Où allez-vous? Excès de poids?
Bon, le vol # _____ part de la porte #5.
Un moment! Cette fiche est très importante!
Lisez-la avec attention, s'il vous plaît!

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INSTRUCTIONS FOR THE STEWARD(ESS)

1. Smile! Wish each passenger Bonjour as he comes in.
2. When the plane is full, you may begin your speech: Bonjour, messieurs, dames. Le capitaine et son équipage vous accueillent à bord d'Air France Vol Numéro ____, Destination Guadeloupe, Martinique et Haiti. Nous vous prions de ne pas fumer pendant que le signal lumineux est allumé. Attachez vos ceintures, s'il vous plaît.
3. The passengers have some questions to ask each other, so let them talk a little while. When most of them seem to have finished, read your next speech:
4. Décollage dans 3 minutes. Attention au départ! Nous vous souhaitons un bon voyage et vous remercions d'avoir choisi Air France.
5. Show them out of the plane, SMILE, Au revoir! Merci d'avoir choisi Air France! Bon voyage!

INSTRUCTIONS FOR CUSTOMS INSPECTOR

1. Be sure you have your stamp ready.
2. Trust no one, not even M. le Ministre himself.
3. Ask them first if they have anything to declare: Avez-vous des choses a déclarer?
4. Avez-vous des armes?
5. Now that they have denied everything, search the luggage. Then let them go, reluctantly.
6. Au prochain, qu'est-ce que vous avez à déclarer?

INSTRUCTIONS FOR CONCIERGE

1. Greet the guests with a smile. Welcome them to Guadeloupe. Did they have a pleasant journey?
2. Do they have a reservation? If they do, check your file and make sure that what it says and what they want are the same.
3. Ask for their passport. Examine it, and ask them to sign the Registre. Check that the signature on the passport is the same.
4. Give them their room number, and the hotel brochure. that tells about the hotel services.
5. Suggest that they go to the Grand Salon and give them a card that will admit them.
6. Ah, how pleasant, another guest. Start all over.

INSTRUCTIONS FOR TRAVELLERS

1. Have your passport application all filled out ahead of time. Be sure you have your blank check.
2. Go to the Travel Agency; if it is too crowded, go first to the Passport Office. You must go to both before going to the airport. When you leave, you will no longer have your application or your check, but you will have a passport and a tourist card.
3. Now go to the airport. At the Air France desk, show your tourist card and get your ticket. Weigh in your baggage, find out your seat number. Follow all instructions carefully. You now have one additional paper: your ticket.
4. Get on the plane and hope you have a congenial seatmate; you will be chatting with whoever it is.
5. When the steward(ess) announces that you are landing in Guadeloupe, get off and go directly to la douane. There may or may not be a taxi to get you to the hotel. Note: customs officers do not have a sense of humor on the job.
5. At the hotel, check in with the concierge. Make sure your reservation is correct; if you asked for a rented car, make sure that the request came through. When you have finished any other tasks, you will relax in the Grand Salon. Bienvenue en Guadeloupe! Bonnes vacances!

INSTRUCTIONS FOR TAXI DRIVER
(optional role)

1. Get as many passengers into your taxi as you can. More people, more profit.
2. Since you get a percentage from the Auberge de la Vieille Tour, take them there. Most of them will remember that they have reservations there.
3. Help them with their luggage, get them in the taxi, and drive off.
4. At the hotel, let them get their luggage out themselves; what you want is your fare. Hurry back; another flight may have come in.

AGENCE DE VOYAGE

DESIREE

REALISEZ VOTRE DESIR SECRET SANS PLUS TARDER

VOYAGEZ AUJOURD'HUI!

Payez demain

ACCEPTONS TOUTES LES CARTES DE CREDIT

Les vols directs Paris-Guadeloupe

	L	Ma	Me	J	V	S	D
Vol ##	071	129	245	071	129	060	071
Départ	7:00	18:00	10:00	7:00	18:00	12:00	7:00
Arrivée	12:30*	23:50*	15:30*	12:30*	23:50*	17:30*	2:30*
Vol ##						830	830
Départ						15:30	5:30
Arrivée						21:00*	21:00*
Vol ##						129	
Depart						18:00	
Arrivée						23:50*	

*l'heure de la Guadeloupe (= l'heure parisienne moins 5 heures)

FEUILLE DE TOURISTE

NOM

Prénoms

Nationalité

Domicile

Destination

Départ _____ 19__

A _____ heures

Train _____

Air France __ Vol # _____

Autobus _____

Arrivée _____

A _____ heures

Payé _____ NF

Hotel Vieille Tour

_____
(Signature du voyageur)

_____
(Signature de l'agent)

Chambre(s) reservée(s) au ----------

A un lit ____ | Voiture___ | Arrivée le ____ de _____ de 19__

A deux lits ____ | __ jours | Départ le ____ de _____ de 19__

Agence de voyage _____

_____ _____
(Signature du voyageur) (Signature de l'agent)

SOLICITATION DU PASS

NOM: _____ Né(e) le _____

Prénoms: _____ à _____

Nationalité _____ Domicile _____

_____

_____

Signes particuliers: _____

Taille _____

Profession _____

Raisons pour sortir du pays _____

Durée du voyage _____

Je soussigné certifie que M. _____

est en parfaite santé. _____ _____

(Signature du medecin)

_____

(Hôpital)

BANQUE DE PARIS

Rue D'OR 43

ORS 21-09

Payé a _____ _____

_____ NF

_____

PASSEPORT

NOM _____

Prénoms: _____

Né(e): _____

A : _____

Nationalité française

Profession: _____

Domicile: _____

_____

Ce passeport est delivré pour tous pays
Il expire le _____

Jacques Gaston Montagne
MINISTRE

Photo

Signature du titulaire

Taille _____
Couleur des yeux _____
Signes particuliers
_____

Fait a _____
Le _____

Signature et cachet de l'autorité qui a delivré le passeport

Edmound Dubois

SOUS-PREFET

109

AIR FRANCE

VOL INTERNATIONAL

M. _____ Le _____ 19__
(Nom) (Prénoms)

De _____ A _____ Vol # _____

Départ _____ h. Arrivee _____ h. Prix payé _____

équipage _____

_____
(Signature de l'agent)

AIR FRANCE

Modification au

TARIF DE BORD N° 3 - 1973

	USD	UKL	DMK	PTS	LIT	F FR
BOISSONS (beverages)						
VIN DE FRANCE 1/4 bout.	0.50	25 p	1.50	35	350	2.50
BIERE 1/3 bout.						
CHAMPAGNE 1/4 bout	1.20	55 p	3.50	80	850	6.00
APERITIF Miniature						
LIQUEUR Miniature						
COGNAC ou ARMAGNAC V.S.O.P Miniature	0.50	25 p	1.50	35	350	2.50
WHISKY ou GIN Miniature						
VODKA Miniature						
COGNAC V.S.O.P Flask	2.40	1.10	7.00	160	1760	12.00
SCOTCH WHISKY Flask						
CIGARETTES						
FRANÇAISES 200						
Gout caporal						
Gout américain	2.40	1.10	7.00	160	1760	12.00
Gout américain menthole						
AMERICAINES	4.00	1.85	11.50	270	2800	20.00
ANGLAISES						
CIGARILLOS						
R. BURNS Boite de 5	0.50	25 p	1.50	35	350	2.50
MECCARILLOS Boite de 10						
CIGARES						
HAVANE Boite de 5	4.00	1.85	11.50	270	2800	20.00
DAVIDOFF Boite de 25	30.00	13.70	86.00	2000	21500	150.00
MONTE CRISTO Boite de 25						
DIVERS						
COLLECTION TIMBRES DE POLYNESIE	8.00	3.70	23.00	540	5800	40.00
STYLO ARGENT MASSIF	20.00	9.10	58.00	1350	14300	100.00
GUY LAROCHE	40.00	18.20	115.00	2700	28600	200.00
PARURE DAME LANVIN						
PARFUMS (perfumes) (oz)						
CARON - Fleur de rocaille 1/4						
GUERLAIN - Chamade 1/4						
NINA RICCI - L'Air du temps 1/2						
CARVEN - Ma griffe 1/3	8.00	3.70	23.00	540	5800	40.00
DIOR - Miss Dior 1/4						
CHANEL N° 5 1/4						
GUY LAROCHE - Fidji 1/4						
HERMES - Calèche 1						
ROCHAS - Madame Rochas 1	16.10	7.30	46.00	1100	11500	80.00
LANVIN - Arpège 1						
CARRÉS DE SOIE (silk squares)	20.00	9.10	58.00	1350	14300	100.00
DIOR - HERMES - LANVIN						
CRAVATES (ties)						
DIOR						
HERMES						
CARDIN	10.00	4.60	29.00	675	7200	50.00
NINA RICCI						
LANVIN						

EQUIPAGE

489XY3---#

Destiné à -------

Allez au GRAND SALON

Introduce your seatmate to your teacher. Tell your teacher what you found out about your seatmate during your flight.

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. What does he do for a living?
2. Does he have a large family?
3. Where is he from?
4. Does he like frogs?

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. Does he go to Guadeloupe often?
2. Is he going for business or pleasure?
3. Does he rent a car when he gets there or use taxis?
4. Does he really think that geese are stupid?

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. Does he ever get sick on the plane?
2. Is it better to eat or not to eat if you have a nervous stomach?
3. Do nervous stomachs run in families?
4. What color are his mother's eyes?

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. Doesn't he recognize you by your face?
2. Doesn't he read the newspapers?
3. Has he ever met a really important person face-to-face before?
4. What color does he think you should buy for your next Matra?

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. Does he believe in capitalism or communism?
2. Does he think Marx was a bad man or a stupid man?
3. Doesn't he agree that men are rich because they are smarter than the others?
4. Would he like some grapes?

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. Does he like music? What kind?
2. Does he buy many records?
3. Who is his favorite singer?
4. Can he sing the French song about planting cabbages with our nose?

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. Has he ever been to Guadaloupe before?
2. Does he know if prices are high or not?
3. Why is he coming to Guadaloupe?
4. Is he afraid of sharks?

IMPORTANT PASSENGER INSTRUCTIONS

YOU WILL NEED THIS INFORMATION

Find out the following about your seatmate during your flight:

1. Do his parents live in France, too?
2. How many brothers and sisters does he have?
3. Do they live at home, or do they work?
4. Does he know how to make apricot jam?

Auberge De La Vieille Tour

GOSIER — GUADELOUPE — ANTILLES FRANÇAISES

TEL. : 84.12.04

RECEPTION Tél. : 2 ou 300

CAISSE et CHANGE ouvert de 8 à 22 heures.

REGLEMENT DE SEJOUR Pour un Départ avant 8 heures du matin bien vouloir régler votre note la veille. — Les Notes sont obligatoirement libellées en FRANCS FRANÇAIS. Les ARRHES versées en monnaies étrangères sont immédiatement traduites en Francs le jour même de leur versement et portées au crédit de votre compte.

DEPART MIDI. Votre courtoisie envers les autres voyageurs serait appréciée. Ayez l'obligeance de coopérer en libérant votre chambre le plus tôt possible le jour de votre départ. Vous éviterez de cette manière, les frais d'une journée supplémentaire. Nous veillerons sur vos bagages.

COURRIER à remettre à la Réception. Une levée par jour.

TELEPHONE - TELEGRAMME - TELEX de 8 à 22 heures.

COFRE-FORT à votre disposition - L'Hôtel n'est responsable des vols ou dommages des effets du Voyageur que dans les termes de l'Article 1953 du CODE CIVIL modifié par la loi du 18 Septembre 1948.
Il est rappelé à ce propos que les Espèces monayées, les valeurs, les bijoux et objets précieux de toute nature, doivent être déposés au Coffre-Fort de l'Hôtel.

TRANSPORTS Taxis à votre disposition devant l'hôtel ou sur demande (15 minutes). Location de voitures et "Tour de l'Ile" sur demande, vous adressez à nos bureaux dans le hall ou à la réception.

BILLET D'AVION Reconfirmation seulement.

SERVICE DES CHAMBRES

SERVICE EN CHAMBRE de 7 à 20 heures.

BLANCHISSAGE Remettre vos effets à la Femme de Chambre avec votre liste. Nettoyage à sec possible (2/3 jours).

VOLTAGE 220 volts transformateurs disponibles à la Réception. Prière de ne pas utiliser séchoir et fer à repasser. Nous déclinons les pannes produites par ces appareils.

RESTAURATION

PETIT DEJEUNER Tél. : 324 de 7 à 10 h.30 servi en Chambre et sur la Terrasse réservée à cet effet. Par temps de pluie au Restaurant.

DEJEUNER de 12 heures 30 à 14 heures 30 Pas de MENU FIXE. SERVICE A LA CARTE.

DINER de 19 heures 30 à 21 heures 30. SERVICE A LA CARTE. MENU proposé avec choix pour nos DEMI-PENSIONNAIRES.
LA 1/2 PENSION INCLUE GENERALEMENT LE REPAS DU SOIR MAIS TOUTE LIBERTE EST OFFERTE POUR PERMUTER UN DINER POUR UN DEJEUNER. PRIERE D'AVISER LE MAITRE D'HOTEL.

PIQUE-NIQUE sur commande, prévenir le Restaurant la veille.

REPAS ENFANT Contacter le Maître d'Hôtel.

BAR Tél. : 326 Ouvert de 10 à 24 heures. Orchestre et danse tous les soirs sauf le Samedi.

TENUE VESTIMENTAIRE Notre désir est de vous savoir parfaitement à l'aise et détendu, cependant le port de la cravate et de la veste le soir serait souhaitable. L'accès de la Salle à Manger est STRICTEMENT interdit en maillot de bain.

AJOUPA BEACH CLUB Tél. : 328

Club privé réservé à notre Clientèle. Utilisation gratuite des Piscines d'eau douce, des Tennis etc... Possibilité de louer de petits bateaux. Contacter le Gérant du Club. BAR ouvert tous les jours de 10 à 20 heures.
RESTAURATION ouverte de 10 à 20 heures (fermée le Lundi).

BAIN DE SOLEIL Nous attirons votre attention sur l'ardeur du soleil. Durant les premiers jours une exposition d'un quart d'heure est suffisante.

AVEC TOUS NOS SOUHAITS DE BON SEJOUR.

REGISTRE

NOM	DOMICILE	NATIONALITÉ

ECRIRE ET PARLER 12

SUGGESTED VOCABULARY

le facteur
le cantonnier
le tablier
emporter
perdre
envoyer
écrire
quand-même
brave
le vent
le toit
là-haut/là-bas
depuis: depuis 6 mois
la lettre
la boîte aux lettres
porter
rouler, rouler à bicyclette
le vélomoteur
tomber en panne
évidemment
le tampon
donner
de bonnes nouvelles
courir
le midi
c'est l'heure
le technicien
la communication
le suspense
l'auditeur
à côté de moi

formidable
le chef
la station
X au téléphone
quitter
X à la télévision
C'est vous?

SUGGESTED GRAMMAR EMPHASIS

Indirect objects and verbs that require them
Written agreement of past participles with direct object pronoun

LE PNEUMATIQUE

If you are in Paris and want to send a fast letter to someone also in Paris or its suburbs, get a petit bleu at the Post Office, write your message and have it sent by pneumatic tube. It will be delivered in about 2 hours, at a cost of 1.25-2.00 NF.

WRITING LETTERS

There are 5 levels of "friendliness" for the openings and closings of letters:

To the mayor, or other official dignitary:
Monsieur le Maire,
.....
Veuillez agréer, Monsieur le Maire, l'expression de la haute considération de votre très humble et très obéissant serviteur,

A formal business letter:
Monsieur (or Madame):
.....
Veuillez agréer, Monsieur, l'expression de mes sentiments les plus sincères,

An older, or socially more prominent person whom you know personally:
Cher Monsieur:
.....
Croyez en l'expression de mes sentiments distingués,

An older or more prominent person whom you know very well personally:
Mon cher Monsieur (Ma chère Madame):
.....
Recevez mes meilleurs souvenirs
Je vous serre bien cordialement la main,

A good friend:
Cher Pierre,
.....
Je t'embrasse,

If students are not advanced enough to learn these, let them simply identify which they would use for the following people. More advanced students may be asked to reproduce these formulas.

- Your cousin Armand (salutation)
- Your cousin Geneviève whom you have never seen (ending)
- The police commissioner (ending)
- Inspector Bazan, your uncle (salutation)
- The noted surgeon, Dr. Bellocq, whom you have met several times at conventions (salutation)
- Professor Didier with whom you were a graduate student on a recent African safari (ending)
- The prime minister (salutation)
- Count Gaston Edmond François Levier, your small nephew (ending)
- Liliane, your special friend (ending)
- Henri Toulouse, another name on your mailing list (salutation)

ADDRESSING A LETTER TO FRANCE

M. RIAULT, Pierre
19 rue Rousseau
PONTARLIER, 25300
France

The name goes first, last name first usually in capitals.
The street number, the street (or allée, or whatever, not capitalized),
The departement number and the province
The zip code
If needed, "France"

B. P. Boîte postale

Street names can be historical remnants, such as those named for specialty shops that once lined them: Quai des Orfèvres and La rue des Vinaigriers, in the 1er arrondissement of Paris. How do you suppose this street got its name?: La rue du Chat qui Pêche.

CALLING ON THE PHONE

NB In France, even more so than in the United States, it is expected that the person calling will identify himself before asking for anyone at that number:

Allô? M. Smith à l'appareil. Pourrais-je parler a Pierre?

The PTT includes postal service, telephone and telegraph. For local phone calls, if you have no phone in your room or house, go to the PTT and follow this procedure:

Cherchez le numéro dans l'annuaire du téléphone. (Si vous avez besoin de l'addresse ou de l'occupation de la personne, cherchez dans le Botin.)
Achetez un jeton; il coûte 50 centimes.
Mettez le jeton et composez les 3 numéros de l'exchange et 2 + 2 de plus
Example: ORA 36-21
Quand on vous répond, appuyez sur le bouton A et parlez. Dites toujours comment vous vous appelez.

Let students work in pairs to instruct each other on how to operate the pay phone; or let one student explain to the class while the other demonstrates. A toy phone is useful for this activity.

INDIRECT OBJECTS

If needed, begin with some drills patterns to review these forms. Use a simple activity for use, such as:

Pierre, dites a Solange que je l'attends.
Oui, je lui dis. Solange, M. Smith t'attend.

(Vary the underlined message.)

Use Visual A for the following two activities:

1. Ask students:
   Voulez-vous envoyer quelque chose à (votre père, à Pierre Smith, au pirate, à l'astronaute, à monsieur le comte, etc.)

   Student will choose what he thinks is an appropriate object for that person and answer:
   Oui, je veux lui envoyer X.

2. Teacher-student or student-student:
   J'ai (e.g.) une pipe pour (e.g.) Pierre.
   (Other person responds:)
   Donnez-la-moi; je la lui apporte.

The above may be varied into patterns that use other suitable verbs

écrire: Pierre, écrivez a Marie que j'arrive a 10 h.
Oui, je lui écris un mot. (He writes). Écoutez, Marie, je veux te donner un message (un mot).

montrer: Pierre, montrez ce livre a Marie.
Oui, je le lui montre. Marie, regardez ce livre, s'il vous plaît.

donner: Pierre, donnez ce livre a Marie, s'il vous plaît.
Avec plaisir. Marie, je te donne le livre. OR Oui, je le lui donne avec plaisir. Marie, j'ai un livre pour toi.

DES NOUVELLES OU DES POTINS??

Have each student write on a slip of paper some bit of gossip they invent about someone else in the class, and then sign their own name to it. Pick up the slips of paper, making sure that they are signed by the person who made it up. Fold the papers and hand them out to the class again, making sure that no one gets his own.

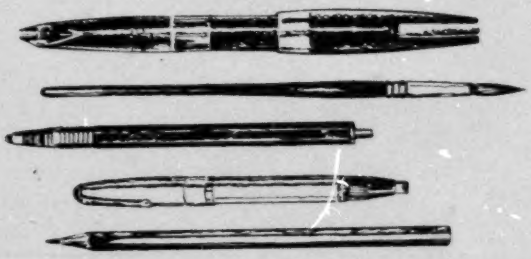
Students may now dialogue as follows; designate pairs, or let one student pick out someone else to chat with.

World Pen Pals, World Affairs Center, University of Minnesota, Minneapolis 55455. Ages 12-20. Charge: 35 cents each. Send number of boys and ages, number of girls and ages.

International Friendship League, 40 Mt. Vernon, Ohio 43050. Ages 12-20. Charge: self-addressed, stamped envelope.

League of Friendship, P. O. Box 509, Mt. Vernon, Ohio 43050. Ages 12-20. Charge: 35 cents plus self-addressed, stamped envelope.

Student Letter Exchange, R. R. 4, Waseca, Minn. 56093. Ages 10-19. Charge: 30 cents each plus self-addressed, stamped envelope.



Bonjour, Celeste.
Bon jour, Solange. Pas mal. Et toi? Quoi de neuf?
As-tu entendu dire que (....relates the gossip item)
Quelle surprise! (C'est possible? C'est terrible--in positive or negative sense--Quel dommage, or any other suitable exclamation.) C'est vrai?
Autant que je sache.
Comment est-ce que tu le sais?
X (name of student who signed gossip) m'en a parlé.

Variation: News items can be treated similarly; the student brings his own news item, relays it to someone in a dialogue like the one given above, but instead of saying who told him, he announces, Je l'ai lu dans... and names his source.

AGREEMENT OF THE PAST PARTICIPLE

Since this is a written structure rather than one easily distinguished orally, it is suggested that the teacher let the students accomplish whatever preliminary drill is needed either at their desks on scratch paper or at the chalkboard. Kinds of drills might be cued by:

J'ai achetè une robe. (Cue)
(Student then writes: Je l'ai achetée.)
or he may be asked to produce only the achetée, for better focus in the first drill.)

Teacher might give a list of purchases for this purpose.

OR Avez-vous vu le cheval? (Cue)
(Student writes) Oui, je l'ai vu.
Keeping the verb the same, vary the object--singular and plural, masculine and feminine items.

OR, instead of having the student write, he can respond orally, e.g.,
Oui, je l'ai vue v-u-e- (spells the participle after saying it).

Visual Set A may also be used for a writing test, and also for pre-test practice; use the verb perdre:

Avez-vous perdu les clés? Oui, je les ai perdues.

To give the students practice when to use the participle in agreement and when not to vary its form, they can write, spell, or otherwise respond to a dialogue such as:

Qu'est-ce que vous avez perdu?
J'ai perdu mes lentilles de contact.
(student chooses lost item)
Où avez-vous perdu vos lentilles?
Je les ai perdues dans ma chambre.
(choice of where.)

Le bruit cour que...

ECOUTEZ ET ENTENDEZ-C'EST LA MEME CHOSE???

Hand the student in the first seat of the row a sentence with some piece of information in it; or, let him begin a sentence, telling you first what it is. He whispers it to the person in the second seat, once (or twice as a limit); that person in turn whispers it to the next student back, and so on; the last person in the row says aloud what he thinks he has heard. OR, let students stand in a circle. The first person tells some rather startling piece of news, making sure the person he is talking to understands it. That person then relays the information to the next person, and so on. If the circle is large, 2, 3, or even 4 pieces of information can be started simultaneously at various points on the circle.

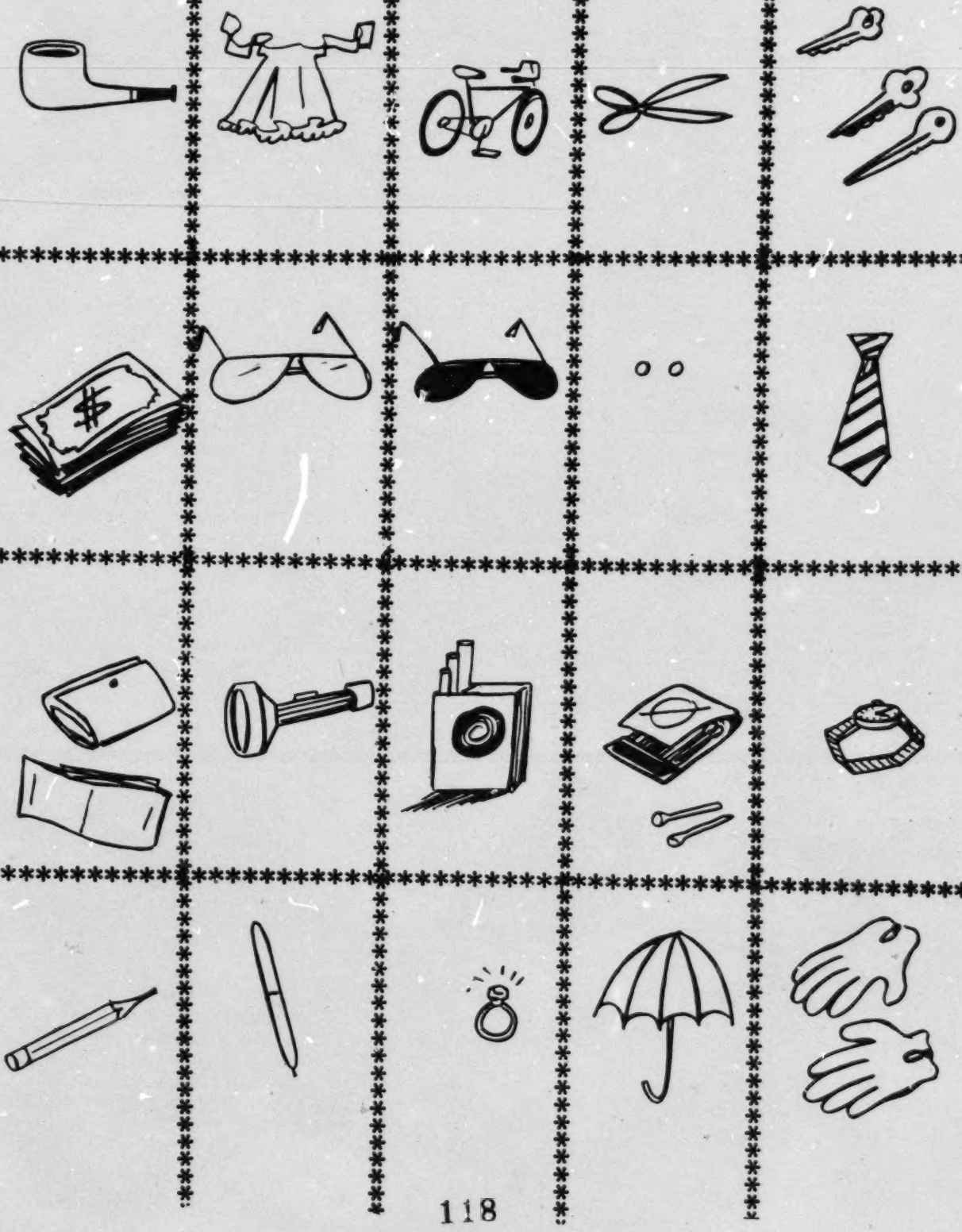
(Length of the news item would be scaled to the language ability of the class.) Usually, the news as it is told by the last person to hear it will be rather different--less, more, or warped--from the original facts. Students may enjoy deliberately adding to the story, if this is included in their instructions. In this variation, have them begin with a reasonably unstartling piece of news and let the students embroider it into a real tabloid item.

FUSIONS is a more complex variety of the above game, suitable for students advanced enough to retain and retell a paragraph's worth of some news-type item. Let them work in groups of 3. In each group, Student A retells the anecdote. Students B and C then work together, after he has finished, to write their version as they remember it. They then give this version to Student A of another group (who in turn gives them whatever that second group has been working on.) Now, Student A of the second group reads the B-C version aloud.* As a final step, the two Students B and C of the second group work together to write up their version.

At the end of this exercise, in which the original anecdote has gone through 2-3 versions, the final version and the original are compared.

*Student A of the second group may, if language level permits, read over the anecdote, put it down, and re-tell it rather than simply reading it off.

SET A



Apres la pluie, le beau temps! 13

SUGGESTED VOCABULARY

la pluie
le temps
le jardinier
excuser
le trou
hier
l'arbre
aider
planter
le soleil
il pleut, il a plu
l'âge
les légumes
agréable
la rose
mouillé
remplir
ouvrir, fermer le robinet; ouvert
boucher
l'hiver
le printemps
l'été
l'automne
avoir froid
l'épi
être en fleur
il fait beau temps
la neige
le brouillard
s'embrumer
la brume
la grêle, grêler
l'orage, orageux, l'ouragan
il fait du vent
le déluge, inonder

SUGGESTED GRAMMAR EMPHASIS

Future tense

L'AMOUR DES FLEURS

There are over 4,000 florists in France, 1200 of them in Paris alone. Martinique is called "L'île aux fleurs" and fresh flowers are flown to Paris daily. Does this tell you something about the French attitude towards flowers?

LES MARCHANDS DE QUATRE SAISONS

These are seldom seen in big cities like Paris today, but you can always find them in the smaller towns. Can you guess where they sell their goods if they are named for "all seasons."?

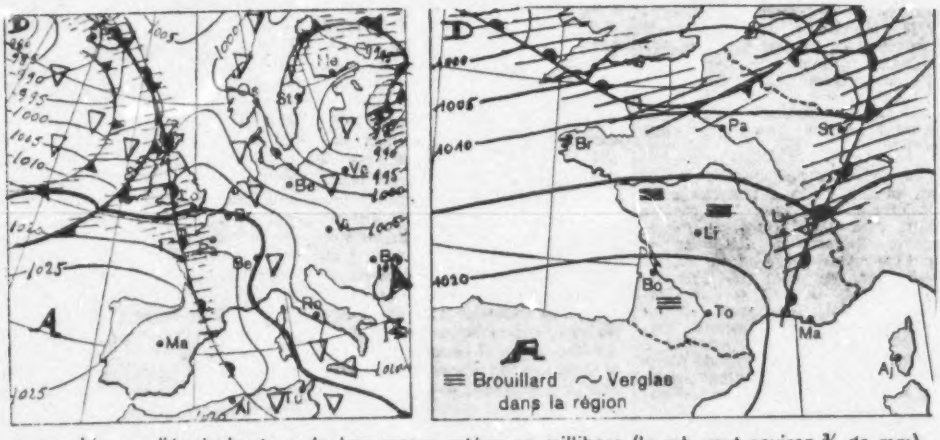
WEATHER EXPRESSIONS

Make a copy of Visual Set A and cut into 5 separate cards. Using a map of France, or of Europe or the world, pin the different kinds of weather to various locations to ask Quel temps fait-il en

Variation: Tell the student what weather it is in some given locale in France, and let him find the locale and pin on the appropriate position on the map.

Variation: Pin different weather signs on the map, as if on a TV weather report, and let a student do a spontaneous spot-report to the audience. Vary for next student.

NB: If you have not done so already, this is a good opportunity to introduce the Celsius degree values (0° freezing, 100° boiling water; 37° normal body temperature; 20-25° "comfort zone").



Lignes d'égale hauteur de baromètre cotées en millibars (le mb vaut environ ¾ de mm)

Zone de pluie ou neige averses orages Sens de la marche des fronts

Front chaud Front froid Front occlus

FUTURE TENSE

If needed, begin with preliminary drills, going from present to future, passé composé to future. If students have had no future tense, it is recommended that at this time only regular verbs be used.

Then, ask students to supply the verb by giving them questions such as

Qu'est-ce que le pirate fera demain? Vary the person asked about so that the student will have to think of an appropriate action.

This can be amplified to substituting some specific place for the adverb demain (e.g., sur le pont, en mer, dans le magasin, etc.), thus obliging the student to be even more careful in his selection.

OR, using any of the visuals depicting places, simply ask the student what he will do there, or make it more complex as follows:

Qu'est-ce que vous avez fait dans le lac?
(Student might answer) J'ai nagé.
Qu'est-ce que vous ferez la prochaine fois?

His answer may be a simple verb manipulation:

Je nagerai.

Or you can insist he supply another verb that represents an appropriate activity, e.g.,

Je pêcherai.

(Or, for this activity, let the student choose the place by asking as the first question, Où êtes-vous allé? Then continue as above.)

OR, have students supply an appropriate verb --or 2 or 3, according to their language level-- by asking what they will do in a given season; or by showing one of the weather cards and asking what they will do today (assuming that the card you are holding is the weather for the day).

FAIRE DES PROJETS

Use the future tense with "we" by letting students make plans for some kind of outing--a picnic, a party, a trip abroad, a trip to the store, a garden, a meal. Pairs or small groups can work up their own and present it; or the teacher can set the goal, or else let the first student set the goal and give the first sentence of what "we will do" to which the next student called on will add another step as long as students can think of further plans. OR, using this add-a-plan technique, let each successive student not only add a plan, but repeat all the others (always in the future tense, of course).

Qu'est-ce-que vous pensez?

Let students match the following:

Pour moi	LE PARADIS, C'EST	aller au dentiste
Pour les étudiants		le telephone
Pour les professeurs		dormir jusqu'a midi
Pour les parents	L'ENFER, C'EST	manger dans un restaurant
Pour les jeunes filles		avoir une bonne
Pour les garçons		les vacances en Floride
		le voyage en Europe
		aller a Paris au printemps
		les jours des epreuves
		etre seul dans la maison
		manger chez maman
		manger au lycee
		avoir une bicyclette
		le bruit de la moto
		aller au cinema
		la neige

Qu'est-ce-que vous prisez?

Under each season, write your favorite things to do during that particular season. Examples: l'hiver: regarder la neige l'été: aller à Myrtle Beach. You do not have to list all five; do no more than five, however. Perhaps some are things you have always wanted to do but haven't yet. Put them in order of what you like best by numbering them 1, 2, 3, 4, and 5.

l'automne

l'hiver

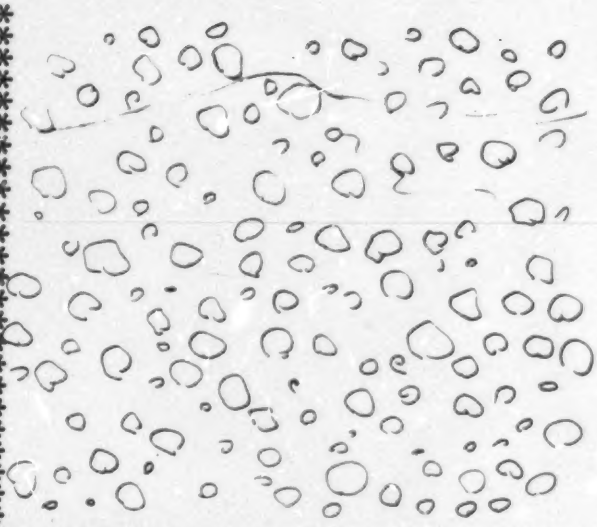
le printemps

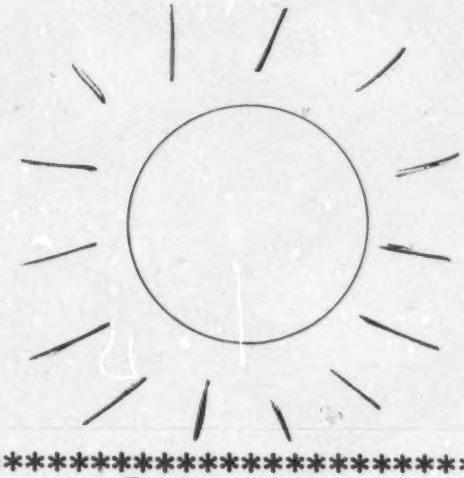
l'été

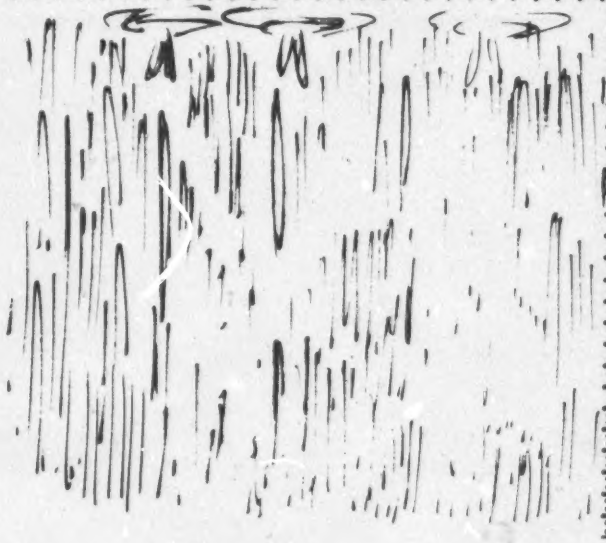
Now, look back over your list. Put $$ by anything which costs more than $3-$5 to do.
Put S by anything you prefer doing seule.
Put G by anything you prefer to do with les gens.
Put PR by anything for which you must first faire des projets
Put PN by anything that you wouldn't have done 5 years ago, but is a plaisir nouveau dans votre vie.
Put a J by anything if you have never done it.

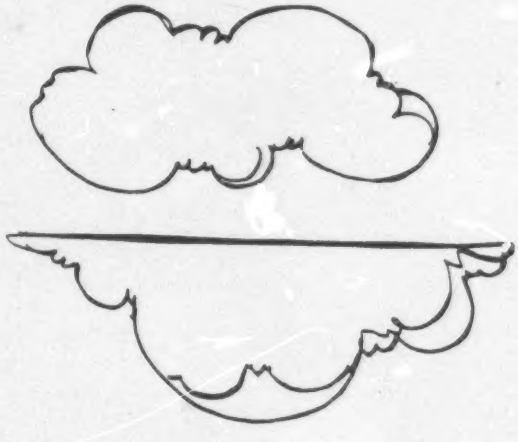
What does your list tell you about you? Do you like expensive things? Things to do by yourself? Are you happy with what you do now, or always dreaming about some day? How have you changed in the last 5 years? Are you a planner, or are you spontaneous?

SET A









LESSONS 14-26

CONTINUED UNDER SEPARATE

COVER

If you do not have yours, request it

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